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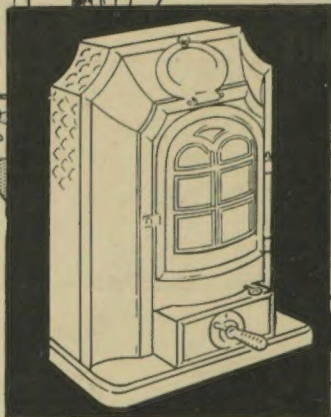
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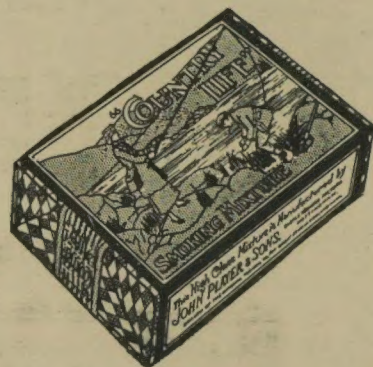
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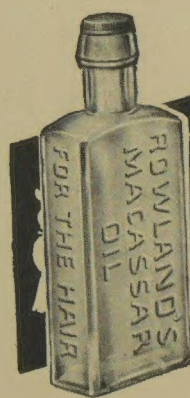
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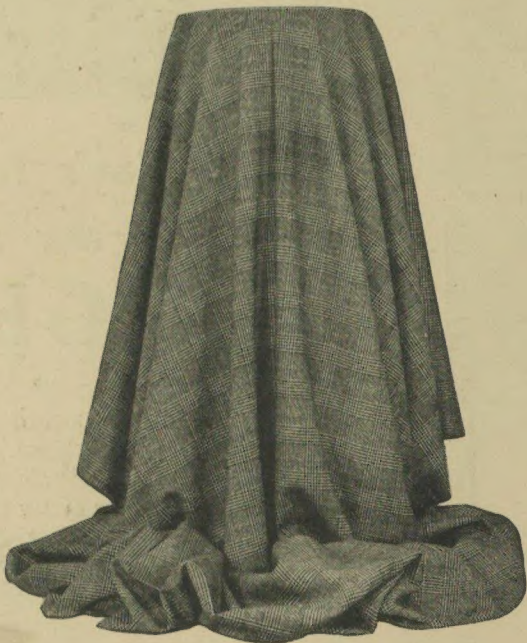
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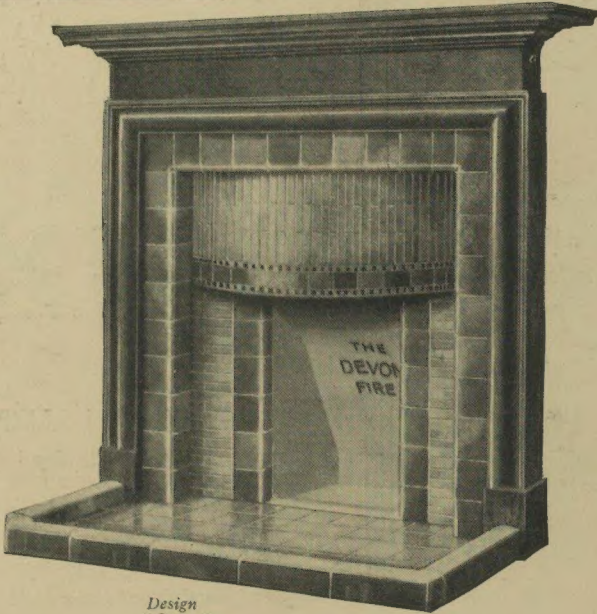
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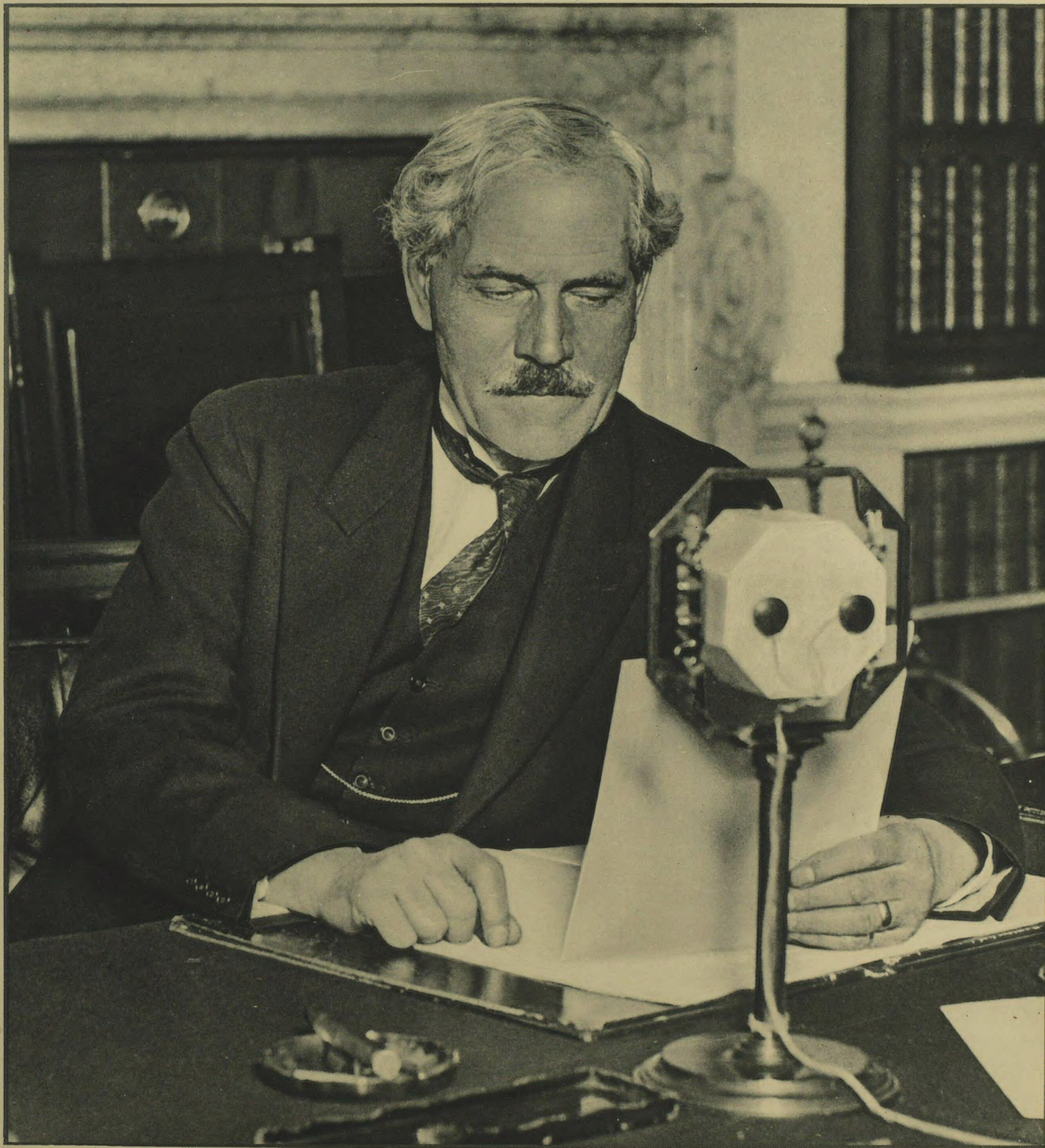
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, OCTOBER 17, 1931.



**THE HEAD OF THE NATIONAL GOVERNMENT AT THE MICROPHONE: MR. RAMSAY MACDONALD, WHO OPENED THE GENERAL ELECTION CAMPAIGN BY ASKING FOR A MANDATE FROM THE NATION AND FOR UNITY.**

On the evening of October 7, Mr. Ramsay MacDonald, the Prime Minister, made a speech which was broadcast from all B.B.C. transmitters. In the course of it, he said: "When formed last August, the Government contemplated a brief life, finishing by a re-establishment of security and an immediate return to normal political conditions. The new situation makes that impossible for some time to come, and the Government has been compelled to ask the Country for a mandate and support which can be weakened by no faction and by no opposition either organised or disorganised. . . . Your duty is plain: the Nation first. I would that every Party would join up and make the world behold a Nation united in

national defence; but, if this is not to be, let the vast majority of the electors of all classes and all parties see to it that the Government receives from their hands ample authority to complete the work which it has so well begun." On the previous day, he had said: "I remain a Labour member and I shall fight as a Labour candidate. I shall use the colours of Labour in whatever constituency I go to." He is, indeed, the leader of National Labour. Later, it was announced that he would contest Seaham; and he opened his campaign there on October 12, the day he was sixty-five, making a plea for unity. The official anti-Government Socialist at Seaham is Mr. William Coxon, a schoolmaster.





By G. K. CHESTERTON.

IT is an eternal truth that the fathers stone the prophets and the sons build their sepulchres; often out of the same stones. For the reasons originally given for execution are often the same as the reasons given later for canonisation. But it might be added that there is often a third phase, in which the grandsons wreck and reduce to ruins the sepulchres that the sons have made. The process of the acceptance or rejection of prophets, true and false, is not quite so simple a progress as it appeared to the progressive philosophy of the nineteenth century. It is full of ups and downs; even for a dead prophet, who is not generally allowed to remain dead in peace. And nothing is more curious than to note the way in which this change does affect great reputations, and especially revolutionary reputations.

The curious thing is that, when the rebellion comes, it is generally a rebellion against rebels. It is generally *not* a rebellion against reactionaries. Men in the past who particularly praised the past may in some cases have faded into the past which they praised. But they have not often been singled out for special attack by the future which they despised. Those who were, in fact, doomed to dethronement in the future were generally the futurists of the past. It was those who were promising men a future of greater glory who had really before themselves a future of greater discredit and neglect. The old dusty and musty *laudator temporis acti* may sometimes be neglected, but he is seldom discredited. He is never dethroned, possibly because he has never been enthroned. But he seems to outlast any number of the enthroned prophets of progress.

I am noting this as a singular historical fact, quite apart from my own sympathies, which are sometimes with the revolutionary and sometimes with the reactionary. For instance: suppose a man were asked which were the two greatest Englishmen, or rather the two greatest British subjects, alive at the end of the eighteenth century. Opinions might differ; but a man would not be very far wrong if he said Byron and Burke. At that time Burke stood, as he stands in all his most important work, as the champion of Conservative ideas; the man who urged us to preserve even irrational traditions; the man who lamented over the loss of even older traditions. He was then emphatically the Burke who lamented aloud that the age of chivalry was past, or wept over the vanished beauty of the French Queen. On the other hand, Byron was at that time emphatically the voice of the Revolution. He openly regretted that it had been defeated at Waterloo; he lashed all the Tories with a scourge of satire, which he flourished like a flag of Liberty. Well, they were both great men, and, if I have a purely personal preference, it is for Byron. It is certainly, in most respects, for the political party of Byron. And yet it cannot be denied that the subsequent relations of the two reputations, to fame or at least to fashion, have illustrated this curious advantage of the reactionary over the

revolutionary. Byron has been, I think, rather underrated ever since. Burke has been, I think, rather overrated ever since. That is a matter of opinion; but it is a matter of fact that Burke has not been very specially denounced or derided, whereas Byron has been incessantly denounced and derided. It came to be almost the mark of a modern and advanced intellectual to be always sniffing and sneering at the mere rhetoric and melodramatic romance of Byron. Nobody specially insisted that Burke's rhapsodies about Marie Antoinette were mere rhetoric, as they certainly were; or that there is something which it were mild to call melodrama in saying about that hearty German lady: "And surely never lighted upon this orb, which she scarcely seemed to touch, a more delightful vision." That florid phraseology is not allowed to return to the mind when Mr. Buckle or Mr. Garvin are describing the debt of our Constitution to the subtle and statesmanlike philosophy of

between fashion and fashion. "Farewell, ye gay something, ye gardens of roses" (I regret to say that I forget what the gay something was), sounded at once florid and frigid to a generation which did not feel that "If love were what the rose is, and I were like the leaf," might be not only unnatural but very nearly nonsensical. Every novelty has its own nonsense, and never sees that it is nonsense, and always sees that the older novelty was nonsense. But Swinburne himself is already becoming an older novelty, and there are any number of people who are beginning to say that his poetry is nonsense. It seems highly probable that he, in his turn, is in for a period of reaction and ridicule; in which his work will be underrated exactly as Byron's was underrated. But he will be underrated for the same reason—simply because he was overrated; but, above all, because he was especially overrated as a rebel and a reformer and a new force making for the future. The man who

sits down to compose *Songs Before Sunrise* is apt to find the sun, when it rises, rather too hot for him.

But the point is that what seems to attract this strange revolt is not being an ancient king, but being an ancient rebel. The world swung back on Byron in proportion to the strength with which he had swayed it as a fashionable demagogue; and the same thing that happened to Byron is now obviously happening to Swinburne. It is not so obviously happening to those of Swinburne's contemporaries, who, though they shared the artistic methods of the time, were really interested in the artistic models of an earlier time. I have mentioned the only too-recurrent subject of roses. I have noted how remote were the full-blown rose-gardens of Byron from the "mystical rose of the mire" so much celebrated by Swinburne. I fear it is only too likely that, in the anti-Swinburnian reaction, a great many people will make fun of shamelessly alliterative lines like "The raptures and roses of vice," which certainly does not mean very

much. But I doubt if they will trouble to make game of William Morris's line, "Two red roses across the moon," though it means absolutely nothing at all. But then Morris, in spite of his revolutionary side, was saved by his reactionary side. He was really more interested in the past than in the future, so the future may leave him alone.

I could give a great many other instances of how the Pagans of yesterday are being mocked by the Pagans of to-day. A man speaking of fine English prose in my boyhood would probably have mentioned both Pater and Newman. I have lately heard an amazing number of people sneering at Pater; I have not heard many people, or indeed any people, sneering at Newman. Yet it would certainly have been said that the Pagan looked to the future and the Papist to the past. I draw no moral from this curious habit of humanity. I am content to be, for once, an utterly unmoral critic of the Swinburne period, or a cold, rationalist scientist of the Victorian Age.



THE THIRTY-THIRD WEEK'S TREASURE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM: "GLOUCESTER"—A WATER-COLOUR BY PETER DE WINT (1784-1847).

Peter de Wint, who was of Dutch descent, was born at Stone, Staffordshire, in 1784, and died in 1847. Both his oil paintings and his water-colours give him rank as one of the great masters of the British school. No other water-colour painter has interpreted the spirit of our English countryside, its richness and its tranquillity, with a mind more sympathetic and a hand more swift to respond. No other artist has ever set on paper with more meaning and more purpose that "brave, beautiful blot" of untroubled colour, from a full-flowing brush, which, as it dries out, transparent and rich in bloom, is the charm and essence of water-colour art. In "Gloucester," which was painted in 1840, all the outstanding qualities of de Wint's art are combined.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

Burke. Burke never became a sort of cockshy for the critics, and Byron did. And it does seem rather to suggest that, if you are a prophet of resurrection and revolution, of the future and of the dawn, your sepulchre is likely to be pelted and defaced even after it has been built. But if you were only a builder of sepulchres, your sepulchre will be left in peace.

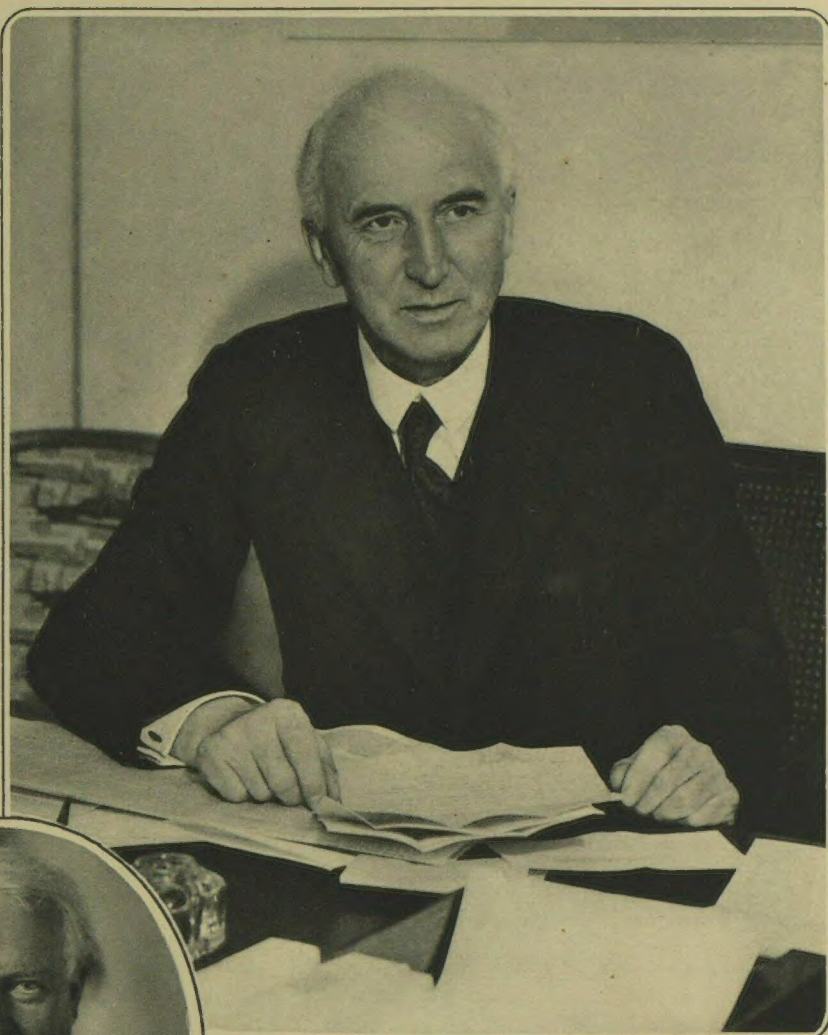
Then consider the next and still more singular stage in the story. The whole story was repeated over again, towards the end of the Victorian era, when Swinburne arose to dispute the mild constitutional monarchy of Tennyson and in some sense to fill once more the revolutionary throne of Byron. The first thing to notice is that there is no sympathy, certainly no continuity, between the old rebel and the new rebel. Swinburne was just as ready to dismiss or despise Byron as all the other people of his æsthetic time and school, or rather readier than the rest. There was no sympathy between revolution and revolution, simply because there was no sympathy



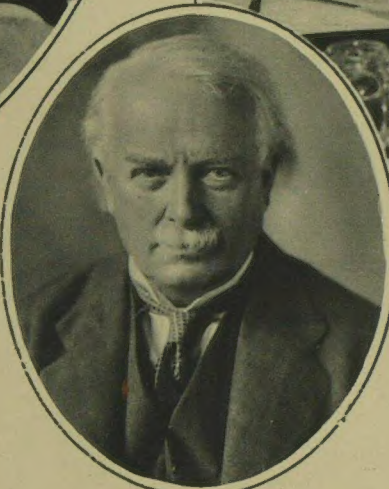
## THE COMING GENERAL ELECTION: THE LEADERS OF SIX PARTIES.



SIR HERBERT SAMUEL (LEFT), LEADER OF THE NATIONAL LIBERALS, WHO SUPPORT THE NATIONAL GOVERNMENT, BUT CLAIM A "FREE HAND" AS TO TARIFFS.



SIR JOHN SIMON, LEADER OF THE LIBERAL NATIONALS, WHO GIVE UNCONDITIONAL SUPPORT TO THE NATIONAL GOVERNMENT, ACCEPTING MR. RAMSAY MACDONALD'S MANIFESTO.

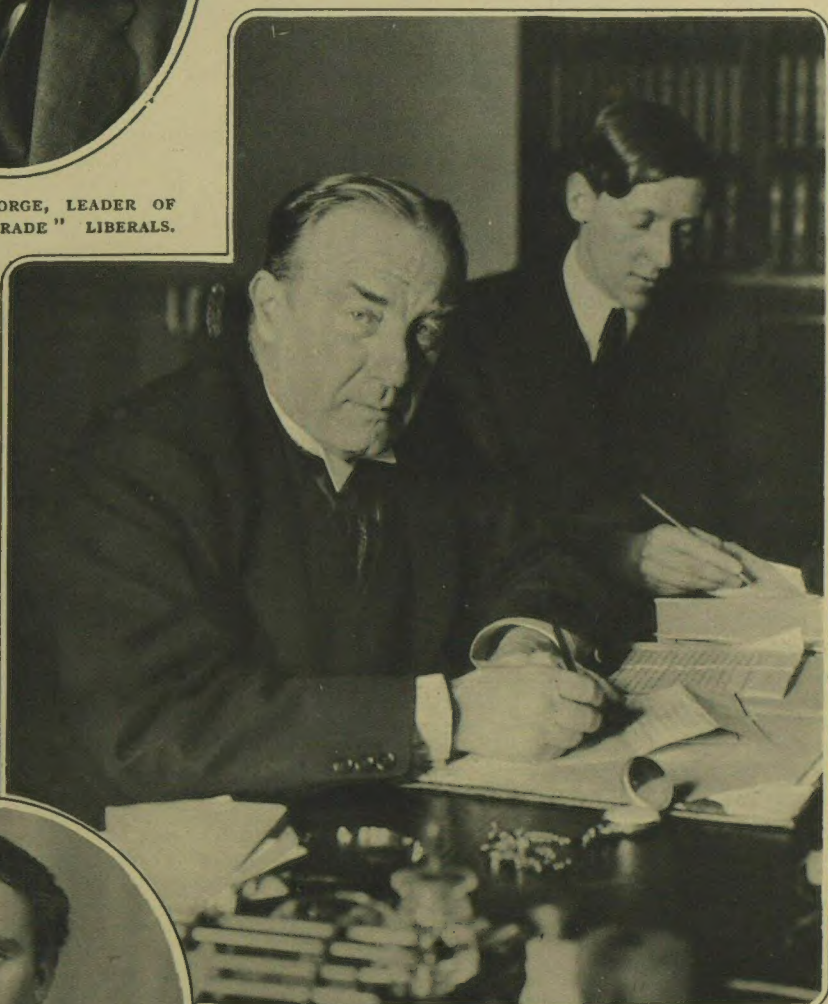


MR. LLOYD GEORGE, LEADER OF THE "FREE TRADE" LIBERALS.



MR. ARTHUR HENDERSON, LEADER OF THE SOCIALISTS, WHO OPPOSE THE NATIONAL GOVERNMENT.

UNFORTUNATELY, the General Election will not be as straight a fight as most hoped it would be; that is to say, a contest between the National Government and the Socialists. There will, in fact, be seven Party groups. Mr. Ramsay MacDonald, head of the National Government, leads National Labour, who, of course, support the National Government. Mr. Baldwin leads the Conservatives, who support the National Government. Mr. Arthur Henderson leads the



MR. STANLEY BALDWIN, LEADER OF THE CONSERVATIVES, WHO SUPPORT THE NATIONAL GOVERNMENT.



SIR OSWALD MOSLEY, LEADER OF THE NEW PARTY.

Socialists, the chief opponents of the National Government. Sir John Simon leads the Liberal Nationals, who support the National Government unconditionally. Sir Herbert Samuel leads the National Liberals, who support the National Government, but claim a free hand as to tariffs. Mr. Lloyd George leads the Independent Liberals, who are Free Traders and oppose the National Government. Sir Oswald Mosley leads the New Party, which supports the imposition of tariffs.



## THE SIMPLE CAUSES OF A VERY COMPLICATED CRISIS.

By **SIGNOR GUGLIELMO FERRERO,**

*The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.*

*We continue here our series of occasional articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.*

**D**URING these last weeks I have often thought of the complaints in which, towards the end of 1912 or 1913, the Ambassador of a great European Power sometimes liked to pour out his ill-temper. "There is no longer any dead season," said this Ambassador. "In old days, at the end of June, one put one's key under the door and one went away to enjoy one's holidays in peace. One started with the certainty that until November there would be no more serious affairs to consider. For some time now one can never be sure of anything. One must always be ready to dash back to one's Chancellery. Complications no longer respect seasons."

The evil has increased during the last twenty years. If holidays are supposed to be the suspension of daily worries, what sort of holiday have we had this year? We shall long remember the summer and the autumn of 1931. After so many *coups d'état*, revolutions, bankruptcies, financial crashes—the German catastrophe and the British crisis. Discouragement is doubled; there is general consternation. Is the precipitation of its downfall the only result attained by twelve years of effort to ameliorate the fate of the world? That is what everyone is asking more or less clearly. One seems to see in all these disastrous events the inexplicable fury of an enigmatical fatality. And yet, if the events which have poisoned the sweetness of our summer holidays are numerous, the principal cause is simple and easy to find. One can well understand that those who were children in 1914 have difficulty in discovering that cause; they have always lived in an overturned world in which the exception has taken the place of the rule and the rule that of the exception. But those who were between thirty and forty years old in 1914, those who knew the world when everything was still in its place, ought not to be too much astonished at a mystery which in reality is not a mystery at all.

The principal cause of all these crises and catastrophes is the monstrous increase in public expenditure, which has provoked in nearly all countries the most exaggerated fiscal system every known in history. In fifteen years expenditure and taxes have doubled, tripled, and quadrupled in almost all countries. If we limit ourselves to a few examples taken from the countries which are most in the limelight, expenditure and taxes have doubled, *grosso modo*, in Italy, in France, and in Germany; they have tripled in Switzerland; they have quadrupled, and even more than quadrupled, in Great Britain and the United States. The list could easily be lengthened. It is a general illness, new and very dangerous, and one of which the modern world hardly knows the existence.

Double, triple, quadruple the taxes of all the countries in fifteen years! When one thinks that in old days to augment the taxes by a few millions was a herculean effort even for the strongest of Governments, one is astounded. Whence has the modern State drawn that superhuman strength to bleed the people white? How can one explain the docility and indifference with which our epoch everywhere submits to the fiscal policy? Nearly all the revolts and revolutions of history have been wars against taxes. Liberty was originally conceived as the right to consent to a tax, which was not to be imposed at will. Why, in the age of liberty, does public opinion take so little heed of this fiscal oppression,

and why are the majority of those who contribute to it in all countries even ignorant of the fabulous extent to which taxes have grown in the last ten years? Prosperity explains to us in part this curious mystery. Taxes are paid in money; the more money there is about, the less heavily the tax weighs. One of the reasons why the peoples so often revolted, and with so much energy, against the fiscal policy up to the time of the French Revolution, was that at that time money was scarce. The age of gold began in 1848, with the discovery of the mines in California and Australia; the production of gold increased rapidly from year to year; money was abundant, prices rose, and the world was enriched. States began to spend without avarice; and the peoples became accustomed to paying ever-increasing taxes without much ado. It is impossible to understand the history of Europe and America after 1848 if one is ignorant of the ever-growing monetary facilities which the States enjoyed in the second half of the nineteenth century.

These facilities enabled the States of Europe and America to increase their taxes during the last eighty

of the last ten years. The great question for each people to-day is to know how and in what measure it can carry its burden. Germany and Italy bend under its weight. France and Switzerland seem to have sufficiently solid sinews, one for double taxes, the other for triple. Britain staggers under taxes four times heavier than in 1914. What will the United States do? Will they be able to bear the strain? Will they also stagger one day like England? It is certain that in no country is it so necessary as in the United States to study the crisis through which Britain is passing. It contains, perhaps, a valuable warning.

There is nothing too complicated or too obscure in the disasters which have flung themselves upon the world. Their cause is simple—so simple that one day, perhaps, it will be impossible to explain our lack of foresight. Why did not Europe understand in the year 1919 that after an enormous war of four years all the belligerents needed ten years of economy and wise management, and that the States ought to set the example?

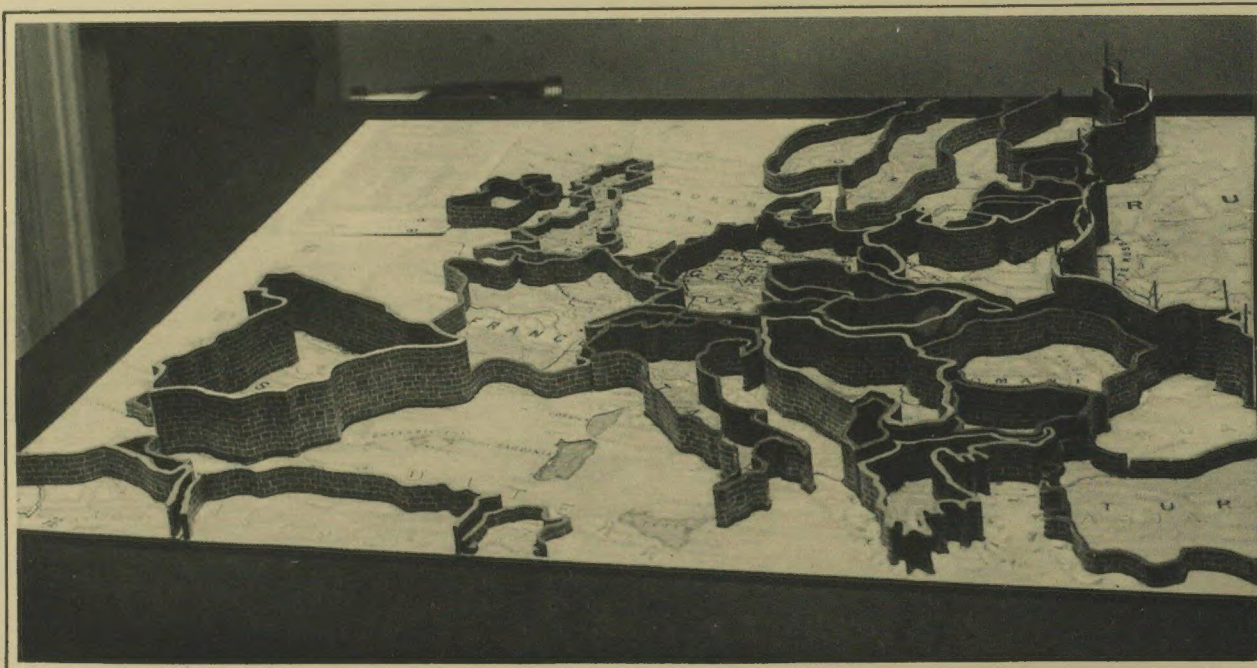
Why did the most enlightened epoch of history allow itself to be deceived by the strange illusion that it was possible to cure the effects of destruction by waste? Why was it that the peoples had to reach the edge of the abyss before they opened their eyes and saw it in front of them? But blindness to simple truths seems to be a general malady of our day. One might cite several examples of this. Take, for instance, the problem of debts and reparations. It gets more and more complicated from month to month, and its tangled impossibilities become mingled from month to month with all the other difficulties by which the world is tormented. Why? Because in this domain also an elementary truth has been misunderstood.

I am not an economist. All the economic science I know is limited to what I learnt when

I was eighteen at the Pisa University, when I was studying for my law examination. I limited myself to learning, lost among a crowd of his young disciples, what a youthful professor, full of fire and able to give life to the most arid questions, could teach me. I, however, learnt that international commerce is carried on by means of the exchange of merchandise and services. Money, when it consists of paper, is only a symbol of merchandise; when it is made of gold it is only a special kind of merchandise. One can in certain cases exchange articles of merchandise against gold, which is only an article of merchandise of a particular character. One can in certain cases exchange articles of merchandise for gold; but the country which gives gold in exchange for merchandise must either produce some itself or buy it from countries which produce it, in exchange for merchandise. One always exchanges merchandise for merchandise, either directly or indirectly. This demonstration of facts was so clear and convincing that it remains fixed in my mind after forty years, as if I were this moment listening to the lecturer who gave the course. Millions of professors in millions of courses of lectures have, during the last forty years, taught that doctrine to millions of pupils. There is no possibility of contesting the fact; it is an elementary truth. Why, then, do all the States seem suddenly to have lost the idea of that elementary truth which they cause to be taught in all their schools?

The Allies of the Great War imposed important indemnities on those whom they had conquered, and dispersed, after they had made peace, demanding mutually considerable sums from each other. If all these engagements are to be carried out, it will be necessary that for two generations enormous sums shall be paid from State

(Continued on page 620)



THE INTERNATIONAL TARIFF PROBLEM IN A CONCRETE FORM: SIR CLIVE MORRISON-BELL'S FAMOUS MODEL MAP OF EUROPE'S TARIFF WALLS, SHOWING THEIR RELATIVE HEIGHTS.

In his recent election manifesto Mr. Baldwin said: "I shall continue to press upon the electors that in my view the tariff is the quickest and most effective weapon not only to reduce excessive imports, but to enable us to induce other countries to lower their tariff walls." These intangible barriers are represented in concrete form in the large model map (here reproduced) constructed by Sir Clive Morrison-Bell, M.P., who has exhibited it in many countries and last year gave his views on the subject in his book, "Tariff Walls." The model is designed to show the relative amounts of tariff imposed by various European countries. The lowest walls are those round Great Britain, Northern Ireland, Holland, and Tunis. The highest is that around Russia, seven times the height of the British wall; while that of Spain is nearly six times and Germany's  $3\frac{1}{2}$  times as high.

years without encountering ever-growing resistance. That resistance had even diminished in proportion as the fiscal demands became more exacting, because the general riches increased more than the taxes. In two generations the Western peoples have become accustomed to consider the incessant development of public expenditure as a law of nature. It would be impossible to stop it; that would be stopping Progress! The multiplication by two, by three, and by four of expenditure and taxes which we have seen during the last fifteen years in all countries is only the exaggeration of that tendency, produced by a sickly abundance of money. The World War accumulated gold in certain States, without the States who were obliged to divest themselves of a part of their gold finding themselves in immediate difficulty. Inflation and credit, which were as abundant as they were easy, assured a fictitious prosperity for a few years even to those States which the war had ruined; that fictitious prosperity of the ruined peoples swelled the real prosperity of the peoples who had been enriched by the war. In the glamour of this general prosperity, half-real and half-illusory, all the Governments were able to double, triple, and quadruple their expenditure and their taxes, almost without the knowledge of those who had to pay them.

It seems, however, that this time they have gone too far. Difficult years have succeeded prosperous ones; profits, salaries, and professional incomes have diminished, industry and agriculture are on the decline; no State has succeeded in balancing its Budget; millions of unemployed have everywhere become a burden to the Commonwealth. Upon this general impoverishment the taxes weigh with all the force of the monstrous development



## THE GENERAL ELECTION: INTERESTING FACTS AND FIGURES.

### How the Electorate has grown since 1832.

1832	-	-	-	1,000,000
1867	-	-	-	2,500,000
1884	-	-	-	5,000,000
1918	-	-	-	21,000,000
1929	-	-	-	28,943,566
1931	-	-	-	30,000,000

## THE GENERAL ELECTION OF 1929.

**Electorate, 28,943,566**

(Great Britain and Northern Ireland.)

MEN— 13,665,938

WOMEN—15,277,628

(79 per cent. of electorate polled.)

260 CONSERVATIVES -	polled 8,664,243 votes
287 LABOUR -	polled 8,362,594 votes
59 LIBERALS -	polled 5,300,947 votes
9 "OTHERS" -	polled 311,333 votes

615

### Candidates and how they fared:

UNIONIST—	590, of whom	260 were elected
LABOUR—	570, of whom	287 were elected
LIBERAL—	513, of whom	59 were elected
"OTHERS"—	32, of whom	9 were elected
COMMUNIST—	25, of whom	0 were elected

615 Members

COMMUNISM—25 Candidates polled 50,622 votes;  
but no Communist was elected.

### ELECTORATE (Northern Ireland),

572,539 (polled 510,053 votes).

11 CONSERVATIVES -	polled 354,657 votes
2 "OTHERS" -	polled 55,293 votes

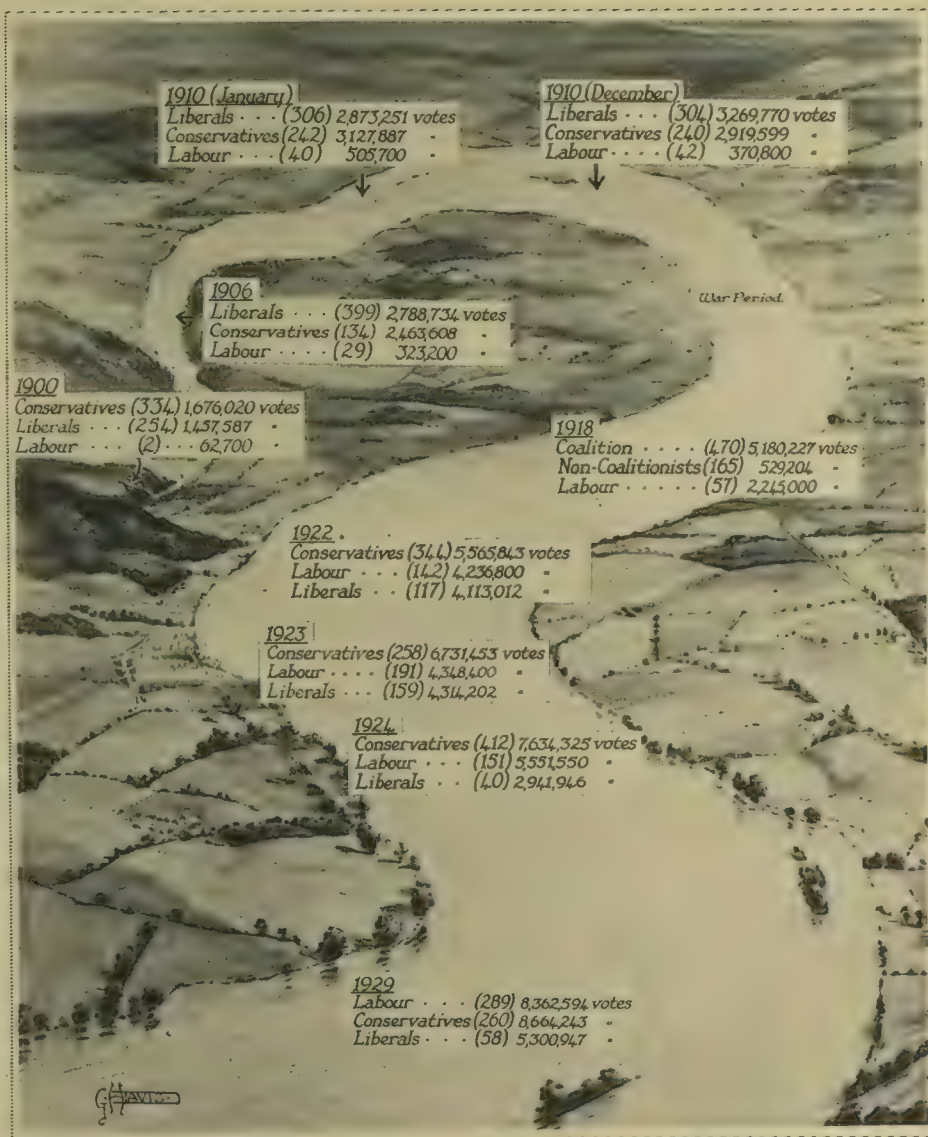
13

### Expenses of Candidates, 1929 Election: £1,213,507.

PARTY STRENGTH At Dissolution, 1929.	PARTY STRENGTH After Election, 1929.
UNIONISTS - - - - 400	LABOUR - - - - 287
LABOUR - - - - 162	UNIONISTS - - - - 260
LIBERALS - - - - 46	LIBERALS - - - - 59
INDEPENDENTS - - - 7	INDEPENDENTS - - - 9
615	615

### Party Strength, August 24, 1931.

LABOUR -	280
CONSERVATIVES -	262
LIBERALS -	55
INDEPENDENTS -	18
	615



THE FLOW OF BRITAIN'S ELECTORAL RIVER: GENERAL ELECTION RESULTS, 1900-1929—  
A SWELLING VOLUME OF LABOUR VOTES.

Here we show in diagrammatic form the flow of the British electoral river in the last nine General Elections, from 1900 to 1929. A striking fact brought out by this diagram is the enormous growth of the Labour Party, from only 2 Members in 1900 to 287 in 1929.

### Membership of the House of Commons since 1801.

Year	Members	
1801 - -	658	(After the Union with Ireland).
1885 - -	670	(After the Redistribution Act).
1919 - -	707	(After the Representation of the People Act).
1922 - -	615	(After the Creation of the Irish Free State).
1923 - -	615	
1924 - -	615	
1929 - -	615	

N.B. 13 Members for  
Northern Ireland are  
included in the total  
of 615 Members.

### ANALYSIS OF VOTES

Recorded at General Election, May, 1929.

	Electorate.	Cons.	Lib.	Lab.	Others.	Total.
London Boroughs . .	2,871,167	754,242	353,737	784,646	14,852	1,907,477
English Boroughs . .	9,502,746	2,973,518	1,642,811	3,401,861	58,642	8,076,827
Welsh Boroughs . .	477,474	84,044	117,311	183,589	5,789	395,733
Scottish Boroughs . .	1,468,055	398,060	167,551	519,431	93,181	1,178,223
English Counties . .	10,907,399	3,454,501	2,344,548	2,663,265	59,757	8,522,071
Welsh Counties . .	1,117,777	205,011	319,590	584,965	2,943	912,509
Scottish Counties . .	1,469,012	392,631	235,054	414,836	11,613	1,054,134
Universities . . . .	115,896	47,584	20,242	5,001	9,263	82,090
Northern Ireland . .	572,539	354,657	100,103	—	55,293	510,053
Unopposed Electorate .	342,531	—	—	—	—	—
Totals . . . . .	28,944,796	8,664,243	5,300,947	8,362,594	311,333	22,639,117

THE approaching General Election is in many respects the most important in our political history, not only from the gravity of the situation that has made it necessary, but from the unprecedented cleavages and redistribution of parties which it has caused. The supporters of a National Government include adherents of all three existing Parties—Conservative, Liberal, and Labour—while the two latter are divided on the subject. Thus certain former opponents find themselves in co-operation, while former allies are now in opposition. On this page we give some interesting facts and figures (which may be found in Dod's "Parliamentary Companion") bearing on the present contest. These statistics show, for example, the growth of the electorate since 1832, from one million to about thirty million voters; the membership of the House of Commons since 1801; the enormous development of the Labour Party during the present century; and details of the last General Election, in 1929.



# THE TWILIGHT OF SOVEREIGNTY.

BEING AN APPRECIATION OF  
 "THE LETTERS OF QUEEN VICTORIA, 1886-1901": By GEORGE EARLE BUCKLE.\*

(PUBLISHED BY JOHN MURRAY.)

MESSRS. John Murray and Mr. George Earle Buckle make an invaluable contribution to history with their copious series of Queen Victoria's letters. There are few other documents which exhibit so rich and varied a panorama of a remarkable period in the nation's chronicles. Their very artlessness gives them a spirit of authenticity which more artificially elaborated records too often lack. They are born of the moment, and the moment is born, or rather re-born, of them. In them the nineteenth century lives again before our eyes.

The volume under consideration covers four years only—1891 to 1895. The Queen was seventy-two: her "poor old birthday," as it recurs each year, is the occasion of somewhat melancholy reflections: and yet she prays to be spared for a few years longer, for she does not feel herself in any sense unequal to her anxious task. On the contrary, she seems to have ample vitality for it, and if there are any signs of the burden of years, they are of a kind which most of us will consider very moderate afflictions in our seventies—rheumatism, fatigue, and enough failure of vision to make her somewhat impatient of difficult handwriting. It is obvious that her faculties are still unclouded: she is not only able to form a decided judgment (right or wrong, and very often right) on an extraordinary variety of persons and things, but she has no difficulty in analysing and commenting upon an elaborate ministerial memorandum—say, with regard to the reorganisation of the War Office. Physically, she is able to bear the effort and excitement of an occasion like the marriage of her grandson (the present King), and to write a very lucid and graphic account of it afterwards. Never once is there a suggestion of shrinking from any matter of public concern which seems to demand her attention.

Altogether, we have the impression of a woman far more mellow, far more sure of herself and others, than the Queen of twenty years before, who had lost her sheet-anchor and was, very pardonably, adrift for a while in dangerous waters of self-pity. There was, of course, no comparison, from Victoria's point of view, between the loss of her Consort and the loss of the Duke of Clarence; yet the latter was a blow of singular severity, and it is borne, we seem to feel in these pages, with a calm fortitude which would not have been possible twenty years before. Every day, in her old age, this lonely woman sees the disappearance of figures which have played a great part in her life: "too, too sad!" is a frequent refrain; but she has reached a certain poise of calm and resignation in her sense of the transience of the *gloria mundi*. Of course, things are not what they were! How can they be so, at three-score years and ten? "Past years rise up before me, how far and yet how vivid!" she writes on her seventy-fourth birthday. The politicians of the 'nineties (whom we now think of as giants) are pigmies beside the statesmen of the 'sixties and 'seventies! One reminiscence in particular is specially wistful. "Ten years" (April 19, 1891) "since Lord Beaconsfield, that kind, wise old man, was taken." "In former times, when there were changes of Government, though often painful to part with those one liked and esteemed, it was to have to do with gentlemen like Lord Russell, Lord Palmerston, Sir G. Grey, Sir R. Peel, Lord Aberdeen, Lord Grey, etc., etc., but now it is with utter disgust that the Queen thinks of it." The House of Commons has sadly deteriorated, politics have degenerated, and, in short, the country is going to the dogs!

And indeed, for Queen Victoria in these years, England showed far more than the usual dogward tendency which all of us detect at any time after our forties. Politics were highly unstable, and within five years she had to do with three Governments and three different Prime Ministers. The policy of the Liberal Party represented, in her view (based as it was on the habits of thought of half a century), a menace to vital elements of the Constitution, and to resist these subversive influences was not only her temperamental inclination but her solemn duty, as she conceived it. "The Queen," she writes in November 1894, "would ask Lord Rosebery and his Cabinet to bear in mind that fifty-seven years ago the Constitution was delivered into her keeping, and that, right or wrong, she has her views as to the fulfilment of that trust." In her old age, for some reason quite beyond her conjecture, a race of

misguided and probably malignant persons have arisen to smite the Constitution at all its most sensitive points; and it is inexplicable how a person so well-bred and intelligent as Lord Rosebery can "destroy well-tryed, valued and necessary institutions for the sole purpose of flattering useless Radicals or pandering to the pride of those whose only desire is their own self-gratification." The Union is to be dismembered by Home Rule, which the Queen is convinced is only a first step to secession. The Church is to be disestablished in Wales, which she is equally convinced is only a first step to complete disestablishment. The House of Lords is to be derided and assailed, possibly even abolished altogether. Whatever we may think of these matters to-day, is it any wonder that in 1893 they seemed to Victoria a wicked and deadly conspiracy against everything which had been symbolised in her person throughout a long life and an unexampled reign?



MARSHAL OF THE ROYAL AIR FORCE THE LORD TRENCHARD, SUCCESSOR TO GENERAL THE VISCOUNT BYNG OF VIMY AS COMMISSIONER OF THE POLICE OF THE METROPOLIS.

Lord Trenchard, who succeeds Lord Byng as Commissioner of the Metropolitan Police, was created a Baron in 1930. He was born in 1873, and entered the Army at the age of twenty. Serving with the Imperial Yeomanry and afterwards with the Canadian Scouts, he was dangerously wounded during the Boer War. From 1903 to 1910 he served in West Africa. Before the Great War broke out he had qualified as an air pilot and become Assistant Commandant at the Central Flying School at Upavon. Before the end of 1914 he was summoned to France, and appointed to command the Royal Flying Corps. His great gifts led to rapid promotion, so that when the Royal Air Force was formed in 1917, he was made Chief of the Air Staff. He resigned this post soon afterwards; but in March 1918 he went back to it, to devote eleven years to the R.A.F.'s development. In 1922 he was promoted Air Chief Marshal, and he has been Marshal of the Royal Air Force since 1927.

From the Picture by Oswald Birley, M.C., R.O.I.; painted for the Royal Air Force Club, by whose Courtesy it is reproduced.

It is one of the comic paradoxes of English political history that the villain of this piece should have been that highly respectable and ultra-British old gentleman, William Ewart Gladstone. Probably his incontestable personal virtues made his political opinions all the more galling to Queen Victoria. Most of us have more respect for a wolf in sheep's clothing than for a sheep in wolf's clothing. Considering how much the Queen disliked Gladstone, and how much he, in his heart, must have disliked her, the interchanges between them on the whole do credit to both parties. The Queen has been criticised for having "nagged" her Liberal Ministers, but, as she saw her duty, it was impossible for her to refrain from remonstrance; and in justice it must be said that her remonstrances, though extremely candid, are generally dignified and seldom petulant. Gladstone's replies are masterpieces of restraint, and it must have added in no small measure to the Queen's resentment that in his personal relations with her he gave so little cause for rebuke. Only twice was he stung into

something like a sharp retort—once when a reference (not far removed from a "dig") to the death of General Gordon touched him on the raw, and once when he ventured to suggest that "the very large body of your subjects" were surely not "wilfully set upon establishing an impracticable form of government, or upon weakening the ties which bind together the members of the Empire." But the Queen remained unimpressed by all the G.O.M.'s deferential and diplomatic sonority: to her Secretary she described it simply as "unsatisfactory and peculiarly tricky" (tricky! that intensely upright, honest gentleman, W. E. Gladstone, *tricky*?); and to the end, despite the claims of age, eloquence, distinction, and long public service, she could not bring herself even to pretend sentiment over the departure of one whom she regarded as the enemy, at the worst hypocritical, at the best deluded, of her throne and people. Yet there is something pathetic about

Gladstone's vicarious leave-taking. "Mrs. Gladstone I had seen after breakfast. She was very much upset, poor thing, and asked to be allowed to speak, as her husband 'could not speak.' This was to say, which she did with many tears, that whatever his errors might have been, 'his devotion to your Majesty and the Crown were (sic) very great.' She repeated this twice, and begged me to allow her to tell him that I believed it, which I did; for I am convinced it is the case, though at times his actions might have made it difficult to believe. She spoke of former days, and how long she had known me and dearest Albert. I kissed her when she left."

Gladstone's relationship to the Queen may have been uncomfortable, but Lord Rosebery's was the far more uncomfortable one of a man in a false position. He had just cause of complaint at the contradictions into which he was thrust unwillingly, or, at the most, half-heartedly. Depressed, ill, and languid, he took office under Gladstone as Foreign Secretary only at the Queen's pressing request, conveyed through the Prince of Wales. In the same circumstances, and sincerely against his inclination, he accepted the Premiership on Gladstone's retirement, though (as the event proved) quite unsuited to this "unfortunate inheritance." He stated explicitly to the Queen that the greatest cause of his reluctance was the consciousness that his policy would frequently meet with the disapproval of one for whom he felt the highest personal devotion. In other words, he said, so far as decorum would permit the veiled suggestion: "If I undertake this unwelcome task at your urgent instance, will you let me alone?" It was not an unfair bargain, and it was not kept. No less than Gladstone, he was chidden constantly and soundly, though the tone was one more in sorrow than in anger. The admonitions even went so far as warnings against undue jocularity in public utterances! They were meekly borne, for there is no mistaking the unfeigned respect and affection which these two entertained for each other. Rosebery's correspondence is in a totally different strain from Gladstone's, being far more intimate, spontaneous, and even sometimes near to a jaunty cynicism. It reveals a man utterly out of love with his task and himself. He laid down office with no regrets, except one which rings with the note of entire sincerity: "I can say with absolute truth that my only regret in laying down my office is the cessation of my personal relations with your Majesty. May I then, once for all, and from the bottom of my heart, thank your Majesty for your abundant and gracious kindness to me? Whether in public or private life I shall always remember it with the deepest gratitude, and pray for the continuance of your Majesty's health and glorious reign."

Men who knew her best did feel like that, and they were perhaps better judges than clever young persons who can see in Queen Victoria and all that she embodied nothing but an object of sneers. It would be ill if we could not laugh at the foibles of Victorianism; but nothing could be more shallow than to underestimate the essential qualities of character in this aged, weary, but indomitable servant of duty. Her limitations are manifest, her prejudices many; and the scheme of society which she believed to be sacrosanct and immutable has, in the course of years, changed and fluctuated and perhaps altogether vanished. But nobody who, in these letters, sees her going about her daily tasks, from the highest constitutional problems to the pattern of a uniform, can fail to see in her a woman whose great public service, unflinching assiduity, and judicious instincts far outweigh any deficiencies in the more spectacular natural gifts. Unlike so many great ones, she does not, by her published utterances and opinions, diminish the esteem which Events have created for her. C. K. A.

\* "The Letters of Queen Victoria, 1886-1901." Published by Authority of His Majesty the King. Edited by George Earle Buckle. Second Volume (1891-1895) of the Third and Final Series. (John Murray; 25s.)



# THE CALL OF THE HOARDINGS: GENERAL ELECTION POSTERS.




ACCORDING to custom, many pictorial posters are being used in connection with the General Election. We give here certain typical examples of those issued by the National Government and by the Conservatives, who, of course, support the National Government. They emphasise the points that a

United Empire means more trade and employment; that a National Government will aid agriculture; that savings must be safeguarded; that "dumping" must be stopped; and stress the fact that, despite many Election promises by the Socialist Government, unemployment has been constantly on the increase.

PICTORIAL APPEALS TO THE ELECTORATE: NATIONAL GOVERNMENT AND CONSERVATIVE POSTERS.





## THE WORLD OF SCIENCE.

### THE RESCUE OF WEATHER-BOUND SWALLOWS—AND CAUSES OF BIRD-MIGRATION.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

NO one, surely, could have read that fine story of the efforts to save from destruction the thousands of swallows overtaken by frost and snow in Austria and Hungary, while on their southward migration to their winter quarters in Africa, without a thrill of pleasure. It afforded a wonderful illustration of the strides the world has made in regard to its concern for the well-being of birds and beasts. At no other time in the world's history, however, could that concern have taken any practical form; and never before in the world's history have the fowls of the air been dependent on man-made machines to traverse the air.

Some idea of the splendour of that achievement was afforded to readers of this paper in its last two issues. That of October 3 gave a photograph of some hundreds of these birds awaiting an aeroplane to convey them from Vienna to Venice, thanks to the splendid efforts of the Viennese Society for the Protection of Animals. This rescue-work has been eagerly watched throughout the British Islands, and from two different quarters I have been asked to state on this page whether the thousands that perished—for only a remnant of a great host seems to have been rescued—will still further deplete our swallow population next year.

Having regard to the fact that our swallows have diminished in number during the last few years, the possibility that this disaster might be followed by a still further reduction is emphatically disquieting. But, on the evidence which the study of the migration-routes of our native birds has revealed, there is no foundation for apprehension. This will be apparent the moment one comes to study these routes, whether the birds be summer or winter migrants. For the routes follow, in both cases, a fairly direct north and south course. Our swallows travel through France and Spain, and down the west coast of Africa. The Austrian hordes, which

Ireland, others to France and Spain, to return to us in the spring. But their places are taken by other thrushes from Northern Europe—the red-wing (Fig. 3) and the fieldfare. And these return to their native land, where they were bred, just as the mistle-thrush and the common thrush are returning also to the land of their nativity.

revelling in the sunshine of the Cape, have to come north to breed. They could not survive if they stayed in their winter quarters.

We have further evidence of the "sweet reasonableness" of this interpretation in our "passage migrants." I can only cite one case here—that of the Greenland wheatear (Fig. 2). This bird differs so little from our native wheatear that only an expert can distinguish it. Every year it traverses the British Islands, from south to north, on the way to its breeding quarters further north, and it returns in the autumn by the same route. Since our wheatear finds a congenial summer temperature, why does the Greenland wheatear need to go further north? The answer is because it could not survive our summer; nor can it stand our winter.

Finally, how did these migrating hosts come into being; and how do they find their way? It is to be noted that all are such as can find an abundance of food throughout their journeyings. Species, on the other hand, which have become adjusted to a special diet to be found only in a restricted area, such as hornbills, toucans, and parrots, cannot migrate. If their numbers increase beyond the food-supply, famine must restore the balance. Hence they are far less numerous than swallows or warblers.

The migrant hosts, we may assume, in the beginning formed sedentary groups. As their numbers increased, and food-supplies and breeding territories

became subject to severe competition, the younger generations were driven off by their parents to find quarters for themselves further afield. Generation after generation this happened, till at last an area was reached where optimum conditions of existence were recurrent. This meant a seasonal, recurrent advance and retreat. And on the retreat each bird turned back on its own tracks. In the course of some thousands of years these "tracks" have increased to thousands of miles. But inherited habit is hard to kill. Hence our swallows return not merely to the land or the country or the village of their birth, but to the very barn where in the previous year they bred. Hence, then, there is no confusion when the great trek from Africa—the common meeting-ground of all the swallows of Europe—begins. Each takes its own path.

In like manner our swallows, warblers, fly-catchers, and a host more, which we call our "summer migrants," return to us in the spring from the far South of Africa. What interpretation are we to give of these orderly movements? As I have said, there are many answers to this question, but for the most part they scarcely stand the test of criticism. The riddle may surely be solved after this fashion. The "winter migrants" leave their native land for more southern regions, partly to escape the rigours of the far north, and partly for the sake of finding food. That the search for food is not the sole inciting cause is shown by the fact that, when our thrushes move southwards, they cannot be doing so because they would starve in their homeland, since the thrushes bred in the far north come here and find all the food they need, though they will be compelled to move further south still if our winter proves severe, with a heavy snowfall.

The fact that our swallows could not possibly find food here during the winter would seem to show that food is the inciting cause of their migration. But the wryneck, one of the woodpecker tribe, also leaves us in the autumn and returns in the spring, though our other woodpeckers remain behind, finding no lack of food.

Surely, then, we cannot be far wrong if we attribute their movements largely, at any rate, to the need to secure an optimum temperature. This, indeed, is of vital importance during that critical period which we call the "breeding season." It is a well-known fact that our native birds, during specially hot days, are greatly distressed as they sit incubating their eggs; and the nestlings, when of the helpless type, have been seen gasping for breath. And these birds have become adjusted to our summers. But for this, the redwing (Fig. 3) and the fieldfare, having found with us a land of plenty, would remain to breed. If they did they would rear no young, and would themselves die in the attempt to do so. Similarly, the swallows,



FIG. 2. A PASSAGE-MIGRANT (VIA GREAT BRITAIN) FROM ITS BREEDING-GROUNDS IN THE ARCTIC TO AFRICAN WINTER QUARTERS, AND VICE VERSA: THE GREENLAND WHEATEAR (*SAXICOLA CINEREA*).

This species is slightly larger than the British wheatear, and has darker buff under-parts. It breeds in Greenland and winters in Senegambia, passing through Great Britain both on its outward and homeward journeys.

this year have met with such a disastrous forerunner of winter, start from further east, and proceed down the East of Africa, along the Nile Valley. Swallows ringed as nestlings in England have been found as far south as the Orange Free State and Natal. Probably, then, this region of Africa marks their final winter quarters.

Few people, I suspect, realise how surprisingly orderly are these migrations: though *why* they migrate, and how they find their way, are themes on which the most diverse opinions have been given. Nevertheless, an approximately accurate interpretation is, I venture to think, possible. As touching the "winter migrants," two factors, or agencies, seem to govern their migrations. Our mistle-thrush and common thrush, it will be remembered, begin to move southwards late in August; some remain for the winter in the southern counties, some cross to

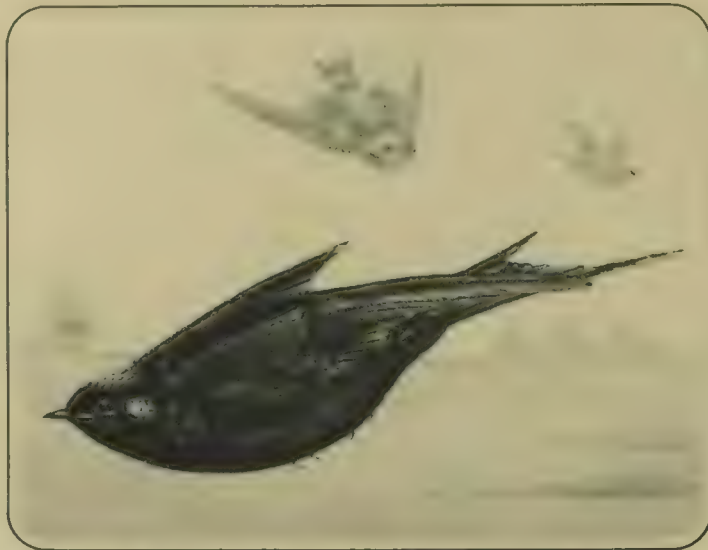


FIG. 1. AN ACCLIMATISED NORTH-AFRICAN SPECIES THAT DOES NOT NEED TO MIGRATE: THE EGYPTIAN SWALLOW (*HIRUNDO SAVIGNIS*).

This species is a permanent resident of Egypt and Nubia. It differs from our swallow in having the under-parts of a deep chestnut instead of a pale rufous colour. Having become adjusted to the climate, and since there is no lack of food the year round, it does not migrate.

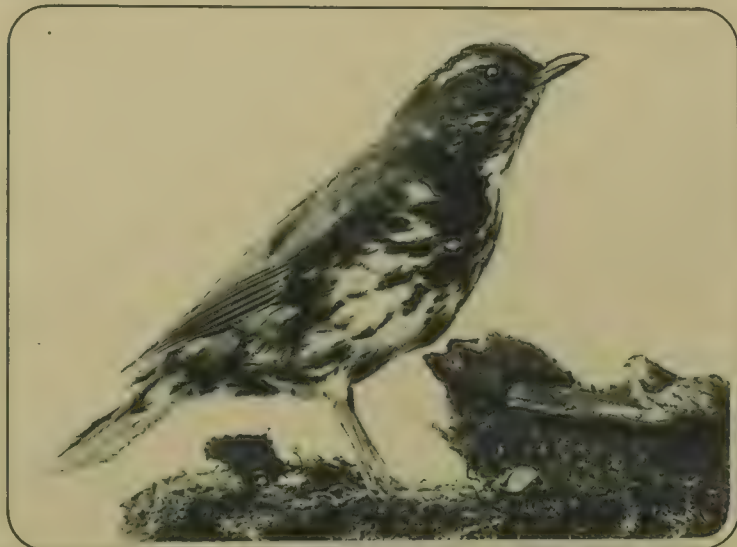


FIG. 3. A BIRD THAT WINTERS IN BRITAIN, BUT RETURNS NORTH TO BREED: THE REDWING (*TURDUS ILIACUS*).

This bird comes to us for the winter, but must return to its northern home for breeding, since it is unable to adjust itself to the summer temperature of the British Islands.

The swallows of Hungary return to Hungary; the swallows of Hull return to Hull. Our swallow population, then, will not suffer from the disastrous inclemency of the weather in Austria-Hungary.



# THE COMING ELECTION: ECHOES OF THE PAST; AND PRESENT ACTION.



THE FIRST USE OF THE GRAMOPHONE FOR MAKING GENERAL ELECTION APPEALS: A CANDIDATE SPEAKING INTO A RECORDING HORN IN 1922.



THE FIRST TWO WOMEN TO SIT IN PARLIAMENT: LADY ASTOR (LEFT) AND MRS. WINTRINGHAM—A PHOTOGRAPH TAKEN IN 1922.



THE FIRST USE OF WIRELESS BY PARTY LEADERS IN A GENERAL ELECTION: MR. BALDWIN READING HIS ADDRESS BEFORE A B.B.C. MICROPHONE IN 1924.



THE DISSOLUTION OF PARLIAMENT: THE LORD LYON KING OF ARMS (MR. FRANCIS JAMES GRANT) READING THE ROYAL PROCLAMATION AT THE MERCAT CROSS, EDINBURGH.



THE DISSOLUTION OF PARLIAMENT: THE COMMON CRIER READING THE PROCLAMATION FROM THE STEPS OF THE ROYAL EXCHANGE, LONDON.



MR. BALDWIN OPENING THE ELECTION CAMPAIGN IN THE TOWN HALL AT BIRMINGHAM: THE CONSERVATIVE LEADER SPEAKING OF GRAVE RESPONSIBILITY—ON HIS RIGHT, SIR AUSTEN CHAMBERLAIN.



MISS ISHBEL MACDONALD OPENING HER FATHER'S GENERAL ELECTION CAMPAIGN: CANVASSING A MINER'S WIFE BEFORE MR. RAMSAY MACDONALD'S ARRIVAL IN THE SEAHAM DIVISION.

With regard to the first of our illustrations, it may be noted that the orator is seen speaking into a "His Master's Voice" gramophone recording instrument during the 1922 election campaign. Gramophone records were then used by a number of enterprising candidates, in order that their opinions might reach outlying parts of large constituencies.—The third illustration is akin to this; for it illustrates the fact that, in 1924, Mr. Baldwin, Mr. Asquith, and Mr. Ramsay MacDonald, the three Party leaders, made use of broadcasting for transmitting speeches to listeners throughout the country. Mr. Baldwin, however, was the only one who delivered

a special address into a microphone at what was then "2LO," the London Headquarters of the British Broadcasting Company. The other speeches were broadcast from public meetings.—Speaking in Birmingham Town Hall on the night of October 9, Mr. Baldwin said: "I have never been so clear about anything in my mind as that the National Government must go on. . . . We (the Conservatives) are the largest army marching in a great allied army, and upon us rests a very grave responsibility."—Mr. Ramsay MacDonald arranged to begin his personal campaign in the Seaham Division on Monday last, October 12.



# THE PRINCE OF WALES AS BIG-GAME CINEMATOGRAPHER:

PHOTOGRAPHS BY

# HIS ROYAL HIGHNESS FILMING WILD BEASTS IN AFRICA.

CAPTAIN H. C. BROCKLEHURST.



THE PRINCE OF WALES PHOTOGRAPHING A HERD OF ELEPHANTS, NEAR BOR IN THE SOUTHERN SUDAN, DURING HIS HUNTING TRIP LAST YEAR: HIS ROYAL HIGHNESS OF WHICH HE HAS FREQUENTLY



(THE RIGHT-HAND FIGURE IN THE GROUP OF THREE) TAKING A SCENE FOR HIS INTERESTING FILM OF AFRICAN BIG GAME IN THEIR NATIVE HAUNTS, GIVEN PRIVATE EXHIBITIONS.



A BULL ELEPHANT (WEIGHING ABOUT SIX TONS) CHARGING: A DANGEROUS SUBJECT, SIMILAR TO ONE FILMED BY THE PRINCE OF WALES, DURING HIS HUNTING TRIP IN AFRICA, AT A RANGE OF LESS THAN THIRTY YARDS.

The Prince of Wales is naturally proud of his film of African big game in their native wild, taken during his hunting expedition last year. It is called "An Amateur Photographer in Africa," and shows a fine series of "movies" of elephants, lions, rhinoceros, hippopotamus, and other animals. The Prince is fond of giving private exhibitions of the film, and while staying at Biarritz recently he showed it to his guests at a dinner-party given to the local French authorities. He also exhibited it to his fellow-passengers in the liner "Arlanza," while he and Prince George were returning, last spring, from their tour in South America. A drawing of this incident appeared in our issue of May 9. In the large photograph above we see the Prince actually using his motion-camera in Africa.



TWO BULL ELEPHANTS TAKING A SIESTA IN THE SHADE, THE ANIMAL ON THE RIGHT RESTING ONE OF HIS TUSKS IN THE FORK OF A TREE: A TYPICAL SUBJECT AKIN TO THOSE TAKEN BY THE PRINCE OF WALES FOR HIS PRIVATE FILM—"AN AMATEUR PHOTOGRAPHER IN AFRICA."

photographing a herd of elephants, while the two photographs below (also by Captain Brocklehurst) are typical of subjects such as the Prince obtained. In our issue of March 29, 1930, we recorded that he photographed elephants in Uganda. A Reuter message then stated: "Sport is apt to become hazardous if a nasty-tempered bull elephant becomes aware of a photographer at close quarters. Such an animal was encountered on March 15. He came tearing down, and was soon within thirty yards of the Prince, who was still working his camera, intent on picturing the angry, oncoming bull. The hunters were obliged to stop the charge by shooting, and the picture was still being taken when the great beast crashed to the ground, the length of a cricket-pitch from the camera."



# The World of the Theatre.

By J. T. GREIN.

## THE REVELATION OF PHYLLIS NEILSON-TERRY.—A SPRING-BOARD FOR (BUDDING) DRAMATISTS.

WHEN Mr. B. A. Meyer announced that for the leading part of Ferdinand Bruckner's play, "Elizabeth of England," he had selected Miss Phyllis Neilson-Terry, there were many who shook their wise heads. How could this young, this beautiful, this Junoesque woman adapt herself to the Virgin Queen in her serene and yellow years as depicted in the play with poetic license in disregard of the calendar? Had we not seen, a few years ago, Miss Haidée Wright in "Will Shakespeare," almost as much a classic in appearance as the pictures of the time? Could a greater contrast be conceived than between these two actresses, the one *petite* and frail, the other towering above most actors who ever played with her? Besides, would Miss Terry be equal to the emotional demands of the character?—for latterly, with the exception of her appearance in "Craig's Wife" (a performance far too little appreciated), she had, as it were, come to a standstill. She was always impressive by her personality, but her portrayals were static; the dynamic spark was lacking. Whatever she played, she played well enough; but she seemed to have reached the level of her powers and remained there, mainly for want of opportunity. The right part was wanted, and none of her managers seemed to be able to find it.

Then came this great chance of Elizabeth, and the whole theatrical world was full of expectations and—misgivings. But no sooner did the curtain rise, and we beheld a red-wigged, frumpish old woman moving with difficulty in elderly *démarche* in her immense crinolined gown, than we rubbed our eyes. We could scarcely believe it, had the programme not "put us wise." And then that voice, now raucous, scolding, thundering; now, in her beguiling of Essex, cajoling, coaxing, imploring, or snarling when he made light of her advances—how could we associate it with her usual diction, so lofty, so distinguished and melodious? And as the play proceeded the spell grew. When, divested of all her finery, she stood before Essex *en négligé*, with her gorgeous dresses planted on artificial mannikins seemingly mocking at her; when the red wig had given way to sparse strains of grey—when Essex, looking into the mirror, shuddered at that human ruin—nothing was left of the glorious Phyllis Neilson-Terry. Make-up and the assimilating power of the actress had re-created her in form, in gesture, and in voice. Anon in the Council Chamber radiating, in her regal robes, with authority in her accents, with flouting, aggressive notes that swept the arguments of her ministers aside, she was once more the Queen rejuvenated. And in St. Paul's, curbing her innate mockery of religion, she mellowed her attitude and her voice and appeared as a devotee deeply immersed in prayer, yet never forgetting that she was the cynosure of all eyes—the Queen triumphant, whose departure was as full of grandeur as her entrance had been haughtily flamboyant.

Only once did she reveal the real woman, lifting the mask that concealed her inner feelings. That was when she heard Essex making his confession in his cell—Essex whom she loved, who was in her blood, whom she would have spared had not the Queen in her forbidden what the woman craved. Then, through all her regalia, the cry of the heart transpired; no longer was her voice hard, nor her vocabulary rough and mordant; Elizabeth the Queen had been ousted by Elizabeth the woman, and over all her being spread infinite woe. In the sadness of her countenance, in her tearful utterance, we read the tragic closing of a romantic chapter of her history. Thenceforward she grew frankly old. But whilst Philip of Spain lay moaning and praying on his death-bed, Elizabeth, the book of Petrarch in hand, bade adieu to her youth and her dreams, and vowed to carry on because kings

must rise superior to men, and it is their mission to rule instead of being ruled by plight and human emotions. In this last scene the make-believe was not quite complete in Miss Terry's appearance; the head was old, but the stature and the lovely arms remained all too youthful. But the audience did not perceive that; the actress held them firmly, irresistibly under her sway. They were deeply

discovered the possibility of her becoming perhaps the greatest of them all.

When I was a young man, everyone who was, or believed he was, a potential dramatist wrote a one-act play for a start. I myself, although destined to be a critic and not a playwright, won a wager by "polishing off" a curtain-raiser in an hour and a half (and it ran for ten nights—a record in those days). For had not Sardou and Dumas *filis* begun thus, and was it not a test whether one was equipped? In England, two future dramatists of renown had started in that way. Pinero made his début with "Daisy's Escape," and Henry Arthur Jones with "A Clerical Error," and not until they felt their feet did they venture the bigger attempt of a three-decker. The curtain-raiser was a stable institution in those days. Practically no programme was complete without it. But in course of time the habit fell into desuetude, partly through economic reasons—for a curtain-raiser mostly meant an extra cast—and partly because the managers found it was not necessary to burden their budget, because the restaurant habit led to late dining, and playgoers in the reserved seats trooped in late, finding it not worth their while to sacrifice their coffee and liqueurs to trifles often indifferently played. Thus gradually the theatres began at a later hour, and, as no one protested against the disappearance of the one-acter, the manager rubbed his hands and saved his money.

Yet the abolition amounted to an artistic injustice, for in the literature of the world there are many plays in one act which, in quality and form, are infinitely superior to many works of greater length. I have but to name Maeterlinck and Schnitzler, Alfred Sutro and Bernard Shaw, to substantiate my statement, let alone many brilliant "sketches" which, for want of outlet on the regular stage, came to the music hall. And so the whirligig of time, which so often burns that which it has adored and adores that which it has burnt, turned once again to the neglected curtain-raiser, and a group of well-known dramatists has clubbed together to reinstate the curtain-raiser on its pedestal, but in a novel and individual way. They are starting, this autumn, the International One-Act Play Theatre, under the direction of Miss Florence Waller and Miss Elizabeth Everard, supported by a brilliant array of vice-presidents, amongst whom I find the names of Ashley Dukes, Clifford Bax, Miles Malleon, and Lord Dunsany, to name those most paramount in the public eye. They have launched a manifesto in which they thus describe their "goal"—

The aim of the promoters of the one-act play theatre is to demonstrate to the playgoing public that the one-act play is a complete form of dramatic art and not a mere appendage to the play of several acts. The more discriminating of the reading public have already discovered this, but since a play is no play until it is acted this is not enough. Not on shelves, in libraries, but alive and moving across the stage it was written for, is where we would have this form of drama.

We desire, in short, to do for the one-act play what has already been done for its prototype, the short story. We believe that only by founding a theatre to be devoted exclusively to the one-act play can this be achieved. Hence the International One-Act Play Theatre.

A capital idea, methinks, and one that is sure of patronage if the performances reach the ambition of its promoters. It will render us acquainted with some gems of foreign imagination; it may lead to the discovery of new dramatists. Among the new movements of to-day, the International One-Act Play Theatre is one of the most beneficial. It may prove the cradle-song of future geniuses!



"ELIZABETH OF ENGLAND," AT THE CAMBRIDGE THEATRE: THE GREY-HAIRED QUEEN—UNPAINTED AND UNWIGGED—FORCES LADY MARY TO LOOK AT HERSELF IN THE MIRROR, ASKING HER HOW SHE DARE RIVAL MAJESTY.

Miss Phyllis Neilson-Terry is the Queen; Miss Joan Carey, Lady Mary.

impressed. They had witnessed a revelation, the second blooming of a magnificent actress. Once more the historical charm of the Terry family had prevailed, and in one of the youngest of them we



"ELIZABETH OF ENGLAND," AT THE CAMBRIDGE THEATRE: THE DOUBLE SCENE IN WHICH THE GREY-HAIRED QUEEN ELIZABETH IS SHOWN PONDERING OVER HER PAST; WHILE PHILIP OF SPAIN IS SEEN DYING IN THE ESCURIAL.

In "Elizabeth of England," Miss Phyllis Neilson-Terry plays Queen Elizabeth; while Philip of Spain is played by Mr. Matheson Lang. There are three double scenes in the production. In the first, Philip of Spain is seen deciding upon war on England; while Queen Elizabeth is seen presiding over a Privy Council. In the second, news of the destruction of the Spanish Armada is brought to the Queen in St. Paul's; while that news reaches Philip when he is at his devotions in Spain. In the third, which is here illustrated, Philip is shown dying; while the grey-haired Elizabeth is shown pondering over her past.



# "ELIZABETH OF ENGLAND": DRAMA AND PAGEANTRY AT THE CAMBRIDGE.



ELIZABETH, IN ST. PAUL'S, PRAYING FOR VICTORY: THE QUEEN IMMEDIATELY BEFORE HEARING OF THE DESTRUCTION OF THE ARMADA.



PHILIP II., IN THE ESCURIAL, PRAYING FOR VICTORY: THE KING IMMEDIATELY BEFORE HEARING OF THE DISASTER TO HIS GREAT ARMADA.



"I HAVE THE HEART AND STOMACH OF A KING—AND OF A KING OF ENGLAND, TOO": QUEEN ELIZABETH (MISS PHYLLIS NEILSON-TERRY).



BEFORE THE ACTION IN WHICH "GOD BLEW AND THEY WERE SCATTERED": PHILIP AND ISABELLA (MR. MATHESON LANG AND MISS MARGARETTA SCOTT).

"Elizabeth of England," that "Legend in Twelve Scenes," which was produced at the Cambridge Theatre the other day, is by Mr. Ferdinand Bruckner, who acknowledges the debt owed by his play to Mr. Lytton Strachey; and it has been adapted from the German by Mr. Ashley Dukes. It is notable both for its drama and its pageantry; and it is of melancholy interest at the moment to recall that the settings, dresses, and properties were designed by Mr. Charles Ricketts, the distinguished Royal Academician who died last week. The production, which is by Mr. Heinz Hilpert, by arrangement with the Deutsches Theater, Berlin, is remarkable, among other things, for the fact that it includes three double scenes. In one of these Elizabeth is seen presiding over a Privy Council, while Philip of

Spain is deciding upon war against England; in another, the Queen is shown in St. Paul's when she learns of the destruction of the Armada, while Philip is shown in the Escorial receiving news of that defeat; in another, Philip is dying, while the grey-haired, unwigged, unpainted Elizabeth is pondering over her reign, that reign during which she had said: "To be a king and wear a crown is more glorious to them that see it than it is pleasure to them that bear it," and in which she had declared: "I know I have the body of a weak, feeble woman; but I have the heart and stomach of a king—and a King of England, too." At the Cambridge Theatre, Miss Phyllis Neilson-Terry is the Elizabeth of England; Mr. Leslie Perrins is the Essex; and Mr. Matheson Lang is the Philip of Spain.



## THE CLOUD ON THE THE CHINO-JAPANESE

## FAR EASTERN HORIZON. DISPUTE IN MANCHURIA.



JAPANESE REFUGEES FROM HARBIN AWAITING A TRAIN AT CHANGCHUN FOR DAIREN: AN EFFECT OF ANTI-JAPANESE FEELING IN CHINA.



A CAMOUFLAGED JAPANESE ARMOURD TRAIN ON ITS WAY TO KIRIN (CAPITAL OF THE PROVINCE OF THAT NAME), WHICH WAS OCCUPIED BY JAPANESE FORCES ON SEPTEMBER 23.



THE BURNING OF THE CHINESE BARRACKS OF SHUNGTINGSHAN: A FIRE SAID TO HAVE BEEN THE RESULT OF BOMBARDMENT BY JAPANESE ARTILLERY.



JAPANESE SENTRIES ON GUARD OVER A BATCH OF CHINESE PRISONERS WHO WERE SUSPECTED OF LOOTING: AN INCIDENT IN THE EARLIER STAGES OF THE RECENT DISTURBANCES IN MANCHURIA.

Tension between Japan and China over events in Manchuria was accentuated recently by several incidents. On October 5 General Honjo, the Japanese commander in Manchuria, declared that Japan would not recognise Chang Hsueh-liang's Government. A warning to that effect was conveyed by leaflets dropped from twelve Japanese military aeroplanes at Chingchow (a town about 100 miles from Mukden, on the railway to Peking), where Chang was establishing a temporary administration and re-forming his army. The aeroplanes were said to have dropped thirty-six bombs on Chinese military posts, and according to Chinese reports, thirty people were killed and forty seriously injured. A "Times" correspondent at Tokyo stated on October 9 that the Japanese Cabinet deplored the incident, but there was no suggestion of any resignation or of reprimanding General Honjo. "The Ministers," said this message, "agree with the Army's purpose, which was to repeat the warning already given that Chang Hsueh-liang will not be permitted to resume the rulership of Manchuria."



AT THE GATE OF A GOVERNMENT OFFICE IN MUKDEN: A SENTRY-BOX INSCRIBED "OCCUPIED BY THE JAPANESE ARMY," WITH JAPANESE SOLDIERS GUARDING A PILE OF CAPTURED ARMS AND TREASURE.



THE CAPITAL OF MANCHURIA UNDER JAPANESE OCCUPATION: A JAPANESE GUARD ON DUTY AT THE FIRST GARRISON HEADQUARTERS IN MUKDEN DURING THE SEPTEMBER FIGHTING.



WHERE DOCUMENTS ARE SAID TO HAVE BEEN FOUND PROVING THAT CHINESE SOLDIERS WERE INSTIGATED TO DESTROY THE RAILWAY LINE (ON THE NIGHT OF SEPTEMBER 18): THE CHINESE COMMANDANT'S OFFICE AT NORTH CAMP, MUKDEN.



A JAPANESE ARMOURD CAR INSIDE ONE OF THE GATES IN THE WALLED CITY OF MUKDEN: AN INCIDENT OF THE JAPANESE OCCUPATION OF THE MANCHURIAN CAPITAL ON SEPTEMBER 20.



THE CAPITAL OF THE KIRIN PROVINCE OCCUPIED BY THE JAPANESE ON SEPTEMBER 23: THE NORTH GATE OF THE WALLED CITY OF KIRIN GUARDED BY JAPANESE TROOPS.



THE STRONG-ROOM OF THE STATE BANK GUARDED BY A JAPANESE SOLDIER WITH FIRED HAYONET: AN EXAMPLE OF THE DRASTIC STEPS TAKEN BY THE JAPANESE MILITARY AUTHORITIES IN MANCHURIA.

A Japanese Note to China, of the same date, said: "The Manchurian affair is an outcome of anti-Japanese feeling in China, which has taken specially provocative form in the recent challenge to Japanese troops, compelling the latter to resort to self-defence." A meeting of the Council of the League of Nations was called to consider the dispute, and the British Foreign Minister, Lord Reading, left on October 11 to attend it. A message from Tokyo reported an official announcement that Japan would reject any efforts by the League, or by the United States, to intervene. The above photographs illustrate earlier incidents. Writing on September 25, one of our correspondents says: "With dramatic swiftness a Japanese army swept away all Chinese authority from Manchuria. An explosion was heard throughout Mukden, at 10 p.m. on September 18. The Japanese assert that Chinese soldiers blew up tracks of the Japanese-operated South Manchurian Railway. The Chinese deny the deed. The Japanese army opened machine-gun fire, which lasted all night. Japanese artillery began firing at midnight."



SOME OF MANY CHINESE AEROPLANES CAPTURED BY THE JAPANESE IN MANCHURIA: MACHINES WHICH, TWENTY-FOUR HOURS EARLIER, HAD BOREN THE CHINESE MARK, NOW BEARING THE "RISING SUN" DISC OF JAPAN.



THE RULER OF MANCHURIA WHOSE REMOVAL HAS BEEN DEMANDED BY THE JAPANESE: FIELD-MARSHAL CHANG HSUEH-LIANG JUST BEFORE GOING UP IN AN AEROPLANE WITH A BRITISH OFFICER (LEFT) FOR AN INSTRUCTION FLIGHT AT MUKDEN LAST YEAR.



THE SCENE WHERE THE RECENT TROUBLE IS SAID TO HAVE BEGUN THROUGH CHINESE SOLDIERS CUTTING THE SOUTH MANCHURIAN RAILWAY: A SECTION OF THE LINE AT MUKDEN, SHOWING RAILS DISPLACED.



JAPANESE TROOPS ON THE CRENELLATED WALLS OF MUKDEN DURING THEIR OCCUPATION OF THE CITY: AN INTERESTING CONTRAST BETWEEN OLD-TIME FORTIFICATIONS AND MODERN MILITARY ARMS AND EQUIPMENT.



## BOOKS OF THE DAY.

It amuses me to remember that there was once some danger of my becoming an art critic—the danger, I need hardly say, was not to me but to art. It happened like this. About midway in the naughty 'nineties, while staying at St. Ives (the Cornish one), I became acquainted with a colony of artists, including Mr. Julius Olsson—now R.A. and famed for pictures of moonlight on the sea—and I know not what other incipient celebrities. Some member of the coterie started a little journal called the *West Country Arts Review*, and to this, with the temerity of youth, I contributed certain critical articles. What they contained, and what was the ultimate fate of the paper, I have long ago forgotten. I had hankerings towards landscape-painting then, but chance led me into other paths, and I have never since had much time for cultivating art, either practically or theoretically. These facts, of course, are of no importance, and I only mention them by way of preface to some remarks on a batch of books concerning various forms of art, in order to indicate my point of view.

The principal work on my list, in respect of the author's reputation, is "SPANISH BAROQUE ART." With Buildings in Portugal, Mexico, and other Colonies. By Sacheverell Sitwell. Author of "Southern Baroque Art," "German Baroque Art," etc. With twenty-four Plates (Duckworth; 12s. 6d.). Both within and without, this little book is one of peculiar charm. To take externals first—its beautiful illustrations are in themselves sufficient to demonstrate what is meant by that rather vague term, "baroque," of which Mr. Sitwell, writing for the specialist, has not thought it necessary, at this stage in his series of books on the subject, to supply any kind of definition. In many of his descriptions of towns and buildings the author is evidently writing from personal observation, but he does not mention how far the book as a whole is the result of his own travels. The sections on Mexico and South America cover much ground in a short space, and the final chapter takes us to Abyssinia, Goa, and Peking. I gather that Mr. Sitwell has not visited all these places, as in one passage he remarks that "Macao must be a most picturesque ruin."

It may be news to some readers, as it was to me, that the Summer Palace of the Chinese Emperors near Peking was a work of the Jesuits. In his discussion of this subject Mr. Sitwell does not spare the reputations of distinguished compatriots. "The palace," he writes, "which we must regard not as a chinoiserie, but its opposite, a phantasy upon European taste, was destroyed by the English during the war of 1860. The French were the first of the allied forces to enter the Summer Palace after the Emperor had fled in the night to Jehol. The French officers visited all the fourteen palaces, but ordered that nothing should be touched till the English arrived. Then, by the orders of Lord Elgin, the palace was looted and set on fire, a measure with which the French general refused to associate himself. . . . The name of the person who gave the order for this act of vandalism is the same as that of the spoliator of the Parthenon. Perhaps he may have been present in the spirit, at Delhi, after the Indian Mutiny, when the English turned the Moghul Palace, perhaps the most magnificent palace that has ever been erected, into a cavalry barracks." I might add that the Lord Elgin of "Marbles" fame was the seventh Earl, and he of Peking the eighth.

Hitherto we have generally been taught to regard the sponsor of the Elgin Marbles as a laudable person who deserved well both of art and his country. If Mr. Sitwell is right, I suppose we must revise that opinion, but there is still something to be said on the other side. The defence might quote, for example, a little book called "GREEK ART AND ITS INFLUENCE." Being Vol. III. in an attractive new series entitled "Art in the Life of Mankind." A Survey of its Achievements from the Earliest Times. By Allen W. Seaby, Professor of Fine Art in the University of Reading. With numerous illustrations, mostly by the Author (Batsford; 5s. per vol.). "In the British Museum," writes Professor Seaby, "are the mutilated remains of the Parthenon statuary. . . . Little notice seems to have been taken of this noble corpus of the sculptor's art by contemporary writers, and such neglect continued down the ages. Athens fell into the hands of the Turks, and so the Parthenon supplied no inspiration to the Renaissance. The pediment statuary remained practically unknown until Lord Elgin saved it from further damage, and perhaps

destruction, by bringing it to London. Some sections of the frieze left on the wall of the Parthenon have recently been examined and found to have greatly deteriorated since they were first photographed."

This series of Professor Seaby's seems to me to fulfil admirably its purpose as a popular exposition of art for those whose education has left their knowledge of it incomplete, and that, I think, applies to the majority of our population. Wherever I have dipped into the books I have found them full of stimulating comment and practical information, put in an easy and straightforward way. The great abundance of illustrations, which include both photographs and line-drawings, adds to the value of the

A Survey of its First Phase in Europe and America. With an Introduction adapted from the French of Maurice Casteels. With 144 Plates (Batsford; 25s.). Here it is declared: "We should not try to escape from our own period. . . . We must try to adjust ourselves to our own times, to live no longer according to the age of Pericles or Augustus, but rather to live in tune with the immediate present, as did Pericles and Augustus themselves." Again, discussing the effect of the war on modern house-building, the author says: "A more sober architecture arose, an architecture of straight lines whose keynote was utility, an architecture that excluded imitations of past styles." The numerous photographs of new-style buildings and furniture, in various countries, effectively illustrate these principles. Many of them are very imposing, though opinions may differ as to their beauty.

It would, I think, have been more in keeping with the principles expressed in the text if the title of each illustration had been printed beneath it, and all of them placed the same way up as the letterpress. As it is, the reader is irritated by having continually to twist the book round, and to refer, by numbers, to a list on another page, to discover what each photograph shows. This seems hardly consistent with the author's dictum that an object should "fulfil its function in the most practical and efficient way." If it be true, as we are told in a chapter on decorative art, that "a seat is made to be sat upon—but the sitter must be comfortable," surely it is equally true that a book is made to be read, and the reader's comfort should not be sacrificed to aesthetic considerations or technical conventions.

Two works concerned with special forms of decorative art should appeal strongly to collectors. One is "A GUIDE TO OLD FRENCH PLATE." By Louis Carré. With Foreword by E. Alfred Jones, F.S.A. Illustrated (Chapman and Hall; 13s. 6d.). "If," says the author, "the subject is still little known, this must be attributed chiefly to the faulty methods adopted by writers who have . . . published their works in dictionary form. . . . The inevitable result is that no general view of the subject is obtained." The present work is divided into two parts. The first is devoted to the marks before the Revolution, and the second to those in use from 1797 until the present day. The illustrations comprise numerous drawings of marks, as well as photographs of pieces of French plate.

The other example of collecting literature is of home origin—namely, "EARLY ENGLISH DRUG JARS." With some Notes on Jacobean Wine-Pots, Cups, etc. By Geoffrey Eliot Howard. With two Plates in Colour and twenty-one in Monochrome (Medici Society; 10s. 6d.). The author throws many curious sidelights on English social history, and he has the historical sense that can evoke human interest from inanimate things. "How can anyone possessed of a grain of imagination," he writes, "fail to experience a faint thrill of emotion on remembering the generations of apothecaries who have used one of these jars? . . . What talks there must have been across the counter while the apothecary weighed out his drugs from these jars! . . . Everything that stirred the minds of English men and women, for 150 years and more, [was] discussed around these little pots till they almost become part of our history." From such a jar as these, it may be, came the drug that Romeo bought, and in these days of financial stringency we feel the force of the apothecary's words—"My poverty, but not my will, consents."

Even that motive has not, so far, led me to become an artist in any of the crafts explained in "THE ART OF CRIME." By Arthur L. Gardner. Author of "Prisoner at the Bar" (Philip Allan; 10s. 6d.). This is an entertaining work, written in a vein of ironic humour. Under the guise of suggesting careers for criminals, and explaining the technique, it really points the moral, embodied in many a tale of crookery, that honesty is the best policy. Of kindred interest are "PICTURESQUE ROGUES." By R. L. Hadfield (Witherby; 7s. 6d.), an interesting chronicle of seventeen historic crooks, British and foreign; and another book that deals historically with the art of execution—namely, "BYGONE PUNISHMENTS." By William Andrews (Philip Allan; 10s. 6d.). A morbid subject, perhaps, and gruesomely illustrated; yet it has literary associations in the chapter on "Punishing Authors and Burning Books." With the branches of art described in these last three volumes I am totally unacquainted. C. E. B.

### To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science.

Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

text. While agreeing with the author that a drawing can often bring out a point of detail better than a photograph, I must say that, though most of these drawings bear out his contention, some of them, not designed to emphasise any particular point, appear to me a little rough. Besides the volume already mentioned, I have before me three others of the same series—Vol. I. "A GENERAL VIEW OF ART." Its Nature, Meaning, Principles, and Appreciation. Vol. II. "ART IN ANCIENT TIMES." Prehistoric, Sumerian, Egyptian, Babylonian, Assyrian, and Ægean; and Vol. IV., "ROMAN ART AND ITS INFLUENCE" (Batsford; 5s. each). Further volumes are promised, dealing with mediæval and Renaissance art.

Some of Professor Seaby's ideas seem to be at variance with those of modern innovators, who think that efficiency is synonymous with beauty. "The crying need in the world of business," he writes, "is for an understanding of art; the more divorced from art, the uglier and more ill-made are our manufactures. The remedy lies in the art of the past. It is when things are made, buildings put up, without reference to the past, as if new forms could be invented by sheer ingenuity, that the worker goes most astray." This view hardly accords with opinions expressed in a large volume of ultra-modern tendency, entitled "THE NEW STYLE." Architecture and Decorative Design.



## POLITICAL STORMS BREWING IN GERMANY: A NAZI-STAHLHELM-NATIONALIST ALLIANCE.



THE FIRST INTERVIEW BETWEEN THE NAZI LEADER AND PRESIDENT HINDENBURG: THE SCENE IN THE WILHELMSTRASSE, BERLIN, AS HERR HITLER'S CAR ENTERED THE GATEWAY OF THE PRESIDENTIAL PALACE.



THE CLOSING OF NAZI BARRACKS BY THE BERLIN POLICE: BEDS AND CUPBOARDS FROM THE BARRACKS IN THE LÜTZOWSTRASSE REMOVED TO THE OPEN STREET—SHOWING THE NAZI FLAG FLYING ABOVE THEM.



AN ALLIANCE OF HITHERTO INDEPENDENT ORGANISATIONS LATELY FORMED TO OPPOSE DR. BRÜNING'S GOVERNMENT: THE GREAT MASS MEETING AT HARZBURG, COMPRISING HITLERITE NAZIS (OR NATIONAL SOCIALISTS), STAHLHELMERS, NATIONALISTS, AND REPRESENTATIVES OF THE PAN-GERMANS, LAND UNIONISTS, AND PEOPLE'S PARTY—AN IMPRESSIVE GATHERING OF UNIFORMED MEN.



OPPOSITION ALLIES AT HARZBURG: (L. TO R., IN FRONT) THE STAHLHELM LEADERS, SELDTE AND DUESTERBERG; HERR HUGENBERG (FOURTH, IN CIVILIAN DRESS), NATIONALIST CHIEF; (BEHIND HIM, RIGHT) PRINCE EITEL FRIEDRICH.



THE LEADER OF THE NAZIS (NATIONAL SOCIALISTS) "PROBABLY THE GREATEST PARTY IN GERMANY TO-DAY": HERR ADOLF HITLER (IN CENTRE FOREGROUND) ARRIVING AT THE MEETING AT THE HEAD OF A GROUP OF HIS PRINCIPAL "LIEUTENANTS."

The political situation in Germany took a new and significant turn recently, when several strong organisations, hitherto independent, if not actually competitive, came together to oppose the Government recently formed by Dr. Brüning, and the result of the reassembling of the Reichstag under this new administration was awaited with intense interest. The alliance of opposing forces led to a great mass meeting, held at Harzburg, in Brunswick, on Sunday, October 11, to concert plans for combined action against the Brüning Government. The gathering was one of the most comprehensive held since the German Revolution. Besides the leaders of the Nazis (National Socialists), the Stahlhelm, the Nationalists, the Pan-Germans, and the Land Unionists, it was attended by many landowners,

prominent industrialists, and retired Generals and Admirals. Among those present were Prince Eitel Friedrich, a son of the ex-Kaiser, and General von Seeckt, who is said to have represented the whole of the People's Party. The meeting passed a resolution demanding the Government's resignation, the revocation of the dictatorial powers granted to State Governments, and new elections. Herr Hugenberg, the Nationalist leader, claimed that the majority of the nation was represented at the meeting. Herr Adolf Hitler, the chief of the Nazis, declared that either National Socialism or Communism must prevail in Germany. On the previous day (October 10), Herr Hitler had been received, for the first time, by President von Hindenburg, at the Presidential Palace in the Wilhelmstrasse at Berlin.



## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



A MARBLE HEAD OF ATHENE FOUND AT ATHENS: AN EXCEPTIONALLY FINE WORK WHICH PROBABLY DATES FROM THE GREATEST AGE OF GREEK SCULPTURE.

This marble head of the helmeted Athene was found recently by workmen digging the foundations of a house on the southern side of the Hill of the Pnyx. The back of the head is incomplete, but the face is exquisitely finished. Its probable date is the second half of the fifth century B.C., the great age of Pericles, and it may have been executed by a member of the school of Phidias.



THREE GERMAN DOCTORS ACCUSED OF CRIMINAL NEGLIGENCE COSTING THE LIVES OF SEVENTY-FIVE CHILDREN: AN ASTOUNDING TRIAL IN LÜBECK.

Professor Deyck, Dr. Klotz (second from left), Dr. Altstaedt (second from right), and Anna Schütze, a nursing sister (third from left), are on trial at Lübeck, charged with manslaughter and causing bodily injury by negligence. Since the adoption, in 1929, of the Calmette immunisation process against tuberculosis for newly-born infants, seventy-five have died. The allegation is that the Calmette cultures were contaminated in the laboratory at Lübeck. As we write, the case is proceeding.



A POLICE INSPECTOR OF COPENHAGEN INJURED BY A COMMUNIST RIOTER: DANISH POLICE SEIZING THE ASSAILANT.

On the morning of October 8 there was a fight between police and some two hundred Communists in Copenhagen, and outside the Supreme Court of Justice a police inspector was struck from behind and seriously injured by a Communist named Junge. The trial of other Communists for riots which had taken place some months before was the occasion of the outbreak. Two rioters were arrested.



THE LAUNCHING OF THE YUGO-SLAV FLOTILLA-LEADER, "DUBROVNIK," WHICH WAS NAMED BY PRINCESS OLGA: THE VESSEL IN THE WATER.

Princess Olga of Yugo-Slavia, accompanied by her husband, Prince Paul, performed on October 12 the ceremony of naming the "Dubrovnik," a flotilla-leader ordered by the Yugo-Slav Government. The vessel was built by Messrs. Yarrow and Co., at their yard at Scotstoun, Glasgow. Prince Paul is the cousin of King Alexander, and he married Princess Olga of Greece in 1923. He has two sons, Prince Alexander and Prince Nicholas.



WINNER OF THE £1000 PRIZE IN THE BRITISH ISLES SECTION OF THE KODAK INTERNATIONAL COMPETITION: A PICTURE FROM THE ISLE OF MAN.

This photograph by Mr. Charles W. Powell was selected out of over a quarter of a million entries as the best snapshot submitted in the British Isles Section of the Kodak International £20,000 Competition. It was taken at nine o'clock on a July evening. It will go to Geneva to compete for the title of "the world's best snapshot," for which there were nearly three million entries.



THE BEST DOG IN THE KENNEL CLUB SHOW: "CRACKLEY STARTLER," WINNER OF THE KENNEL CLUB CHAMPION CUP.

Mr. J. R. Barlow's wire-haired fox-terrier, "Crackley Startler," was declared the best of all competitors in the Kennel Club Show, held at the Crystal Palace on October 7 and 8. Another wire-haired fox-terrier was the runner-up. It was remarkable that most of the prizes in the mixed competitions went to small dogs.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



LOWER-PAID WORKERS IN GOVERNMENT DEPARTMENTS PROTESTING AGAINST THE CUTS IN WAGES ANNOUNCED IN THE STATE ECONOMY SCHEME: THE PROCESSION ALONG THE EMBANKMENT.

On Sunday, October 11, some 20,000 of the lower-paid workers in Government Departments protested in Hyde Park against cuts in their wages. The demonstration was organised by the London District Council of the Union of Postal Workers, the Civil Servants' Clerical Association, the Post Office Engineering Union, and the Ministry of Labour Staffs Association. The main procession



GOVERNMENT WORKERS DEMONSTRATING IN HYDE PARK: A SECTION OF THE CROWD, WHICH CONSISTED OF SOME 20,000 CIVIL SERVICE EMPLOYEES AND, POSSIBLY, ALMOST AS MANY SYMPATHISERS FROM AMONGST THE GENERAL PUBLIC.

was formed on the Embankment by the demonstrators from South and Central London. Other contingents went straight to the Park; including some from Leeds, Croydon, Harrow, Reading, Luton, Guildford, and Colchester. A few Communists who sought to join the procession were diverted by the police, and had to go to Hyde Park by themselves.



MR. RAMSAY MACDONALD, HEAD OF THE NATIONAL GOVERNMENT, FIGHTING HIS OLD CONSTITUENCY AS A REPRESENTATIVE OF NATIONAL LABOUR: THE PRIME MINISTER AMONG ELECTORS OF THE SEAHAM DIVISION.

Mr. Ramsay MacDonald opened his campaign in the Seaham Division of Durham on Monday, October 12, fighting as the chief representative of National Labour. The constituency is almost entirely mining, and Mr. MacDonald has shown his courage once again by facing a difficult task, especially as the Socialist "ticket" is held by Mr. William Coxon, Secretary of the Divisional Labour Party. Speaking in the Hippodrome Theatre at Easington Colliery, Mr. MacDonald pleaded for unity.



THE AEROPLANE IN THE GENERAL ELECTION CAMPAIGN: MR. MALCOLM MACDONALD, SON OF THE PREMIER, STARTING FOR BASSETLAW, HIS CONSTITUENCY, IN ONE OF THE PRIVATELY OWNED "VOTE NATIONAL" MACHINES AT HESTON AIR PARK.

The aeroplane, which plays so important a rôle in many enterprises these days, is to be employed considerably during the Election campaign. Private owners of aeroplanes (who have their headquarters at Heston Air Park) have placed their machines at the disposal of the National Government for conveying prominent members of the National Party. Mr. Malcolm MacDonald is here seen shaking hands with Miss Della Crossley, before starting on his flight. Behind him is the pilot, the Hon Leo Russell.



THE CEREMONIAL REOPENING OF THE LAW COURTS AFTER THE LONG VACATION: JUDGES AND K.C.'S LEAVING WESTMINSTER ABBEY AFTER THE CUSTOMARY SPECIAL SERVICE.

The Law Courts were reopened after the Long Vacation on Monday, October 12, and the Michaelmas Law Sittings began. As is usual, a special Service was held in Westminster Abbey, and Red Mass was said at Westminster Cathedral. The Abbey Service was attended by the Lord Chancellor, the majority of the Judges, and many King's Counsel and members of the Junior Bar. It is of



THE LORD CHANCELLOR OF THE NATIONAL GOVERNMENT (LORD SANKEY) LEAVING WESTMINSTER ABBEY.

interest to add that, in view of the national call for economy, the Lord Chancellor did not offer the usual breakfast to the Judges, County Court Judges, King's Counsel, and officials. In the Court of Appeal, in the presence of the Master of the Rolls and the other Judges, Lord Sankey was sworn in as Lord Chancellor of the National Government.



# THE CROSS-ROAD DANGER ELIMINATED: NEW MOTOR HIGHWAYS IN ITALY.



A NEW ITALIAN HIGHWAY WITH ALL CROSS-ROADS CARRIED ON BRIDGES: A SECTION OF THE GREAT *AUTOSTRADA* RECENTLY CONSTRUCTED BETWEEN BRESCIA, IN LOMBARDY, AND BERGAMO, NEAR THE FOOT OF THE ALPS.



FOR MOTOR VEHICLES ONLY: A TYPICAL STRETCH OF THE GREAT NEW MOTOR HIGHWAY ACROSS THE PLAINS OF LOMBARDY, FROM BRESCIA TO BERGAMO, WITHOUT ANY INTERSECTING ROADS ALONG ITS ENTIRE LENGTH.

Special attention has lately been given in Italy to the development of roads of a type suited to the needs of modern motor traffic. A noteworthy example is illustrated in the above photographs, which show two sections of a great new motor highway (*autostrada*) constructed across the plains of Lombardy between Brescia and Bergamo, and recently opened to traffic. Throughout its whole length there are no intersecting paths, and all cross-roads have been carried on bridges, as seen in the upper illustration. Thus one of the chief dangers attendant on motor travel has been entirely eliminated. Another frequent cause of accidents—the presence of slow-moving vehicles—has also been abolished, as the

use of this new road is restricted to motor-cars and motor-cycles. One of the engineering works connected with it was the building of a three-arched viaduct to carry the road across the River Oglio. It may be recalled that the first motor roads between Milan and Lakes Como and Maggiore were opened eight years ago. Another example of Italian enterprise in this direction, involving still greater feats of engineering, is the new road along the Lombard shore of Lake Garda, which for twenty miles had to be cut in the rock of mountain sides and includes eighty tunnels and fifty-six bridges over ravines and cascades. The views from this road are magnificent. Its construction cost about 30,000,000 lire.





## "CE QUI RESTE D'UN ARTISTE."

A STUDY BY FORAIN, MASTER ILLUSTRATOR OF CONTEMPORARY MANNERS.

THERE could be no better evidence than this striking painting of the fact that Forain belonged to "a category of artists of which Daumier must ever remain the master, the illustrators of contemporary manners." Here we see the widow of an etcher seeking, in her need, to sell to unenthusiastic amateurs proofs of her husband's work. Further description is not needed; for if ever a picture told its story without words this does so. As to the artist himself, it may be remembered that he died in July of this year. He was born at Rheims in 1852, the son of a locksmith, and, as was recalled in the "Times" obituary notice, went to Paris in 1872 to try his fortune as an artist. "There," to quote this authority, "he experienced the traditional period of starvation, and lived by selling an occasional sketch to an illustrated paper for a few francs. It was not until he met Degas, who was immediately impressed by his talent as an artist and strength of character as a man, that his prospects became brighter. Through this connection, Forain managed to sell a few pictures for as much as 150 francs to 200 francs. About the period that Bruant and Salis opened their cabarets and Montmartre became the artistic centre of Paris, Forain began to acquire fame as an illustrator. . . . His illustrations of, and comments on, that cosmopolitan life of pleasure were bitter and often cruel. He lacked the detachment and objective sense of Toulouse Lautrec. By 1885, he had made enough money to take a studio in the Faubourg St. Honoré, which soon became a meeting-place for collectors and amateurs." It was at this period that he relinquished pen-and-ink drawing and adopted chalk, the brush, and lithography. When public opinion was demanding the re-hearing of the Dreyfus case, Forain was in opposition and did much work in connection with the *affaire*. Years later, he once more became even more than usually provocative. "The horrors of the war gave him fresh inspiration, and his drawings of wounded and dying soldiers are among the most striking examples of the effects of war psychology upon the artistic temperament." He appealed not only to the general public, but to the collector and even to officialdom: he was a member of the Institute, a commander of the Legion of Honour, and President of the National Society of Fine Arts and of the Society of "Dessinateurs Humoristes."

FROM THE PAINTING BY JEAN LOUIS FORAIN; RECENTLY ON EXHIBITION AT THE BEAUX ARTS GALLERY, BRUTON PLACE, W.I.  
REPRODUCED BY COURTESY OF THE OWNER, MR. HOWARD BLISS.



# A Famous British Master of Mass-Production of Cars.

FROM THE PORTRAIT BY SIR ARTHUR S. COPE, R.A. EXHIBITED IN THE ROYAL ACADEMY, 1930. REPRODUCED BY COURTESY OF SIR WILLIAM R. MORRIS, BT.



"SIR WILLIAM R. MORRIS, BT.": A PRESENTATION PORTRAIT BY SIR ARTHUR S. COPE, R.A.

On the occasion of a new Motor Show at Olympia (opened on October 15), and at this time of economic stress, both in our own country and the United States, a special interest attaches to the personalities of great captains of industry, such as those portrayed here and on the opposite page, on whose activities so much depends in the maintenance of trade and employment. Sir William Morris, of course, is among the most famous of British motor-manufacturers, and has his works near Oxford, which city figures appropriately in the background of the above portrait. He is the Chairman of Morris Industries, Ltd., and various other companies, and his home is the Manor House, Cowley, Oxford. He was born in 1877, and was created a Baronet in 1929. His view of the present commercial conditions and prospects is optimistic. "The sales of our cars during the year just concluded," he said recently, "were more than 27 per cent. greater than in any other year in our history. I am confident that they will be greater than ever in 1932, with a

resulting benefit to British labour and to our national prosperity. In my opinion, the position of this country to-day is better than it has been for years." He had foreseen the approach of the economic crisis that recently came to a head, and, as Chairman of the National Council of Industry and Commerce, he declared, last May, that industry must not rely on political parties but work out its own salvation. Sir William has been a munificent benefactor to medical charities. Lately he gave £25,000 to the British Empire Cancer Campaign, for establishing a research fellowship in radiology at the Mount Vernon Hospital, near Northwood. This gift brought the total of his donations above £500,000. This year Oxford University (where he founded a Chair of Spanish) has honoured him with the degree of D.C.L. The Public Orator (Dr. Poynton) in a Latin speech aptly described Sir William as "the man to whose star our townsmen hitched their wagons, and whose motor-fleets provided safe and swift journeying for all (*omnibus*)."



# A Famous American Master of Mass-Production of Cars.

FROM THE PORTRAIT BY MISS MARGARET LINDSAY WILLIAMS, R.C.A., AT THE FORD COMPANY'S LONDON PREMISES IN REGENT STREET.



"HENRY FORD": BY MISS MARGARET LINDSAY WILLIAMS, R.C.A.

Mr. Henry Ford, the famous American motor-manufacturer, is fourteen years older than Sir William Morris, having been born in 1863, at Greenfield, Michigan. He organised the Ford Motor Company in 1903, and was its President up to 1919, when he was succeeded by his son, Mr. Edsel B. Ford. The Ford works at Detroit are remarkable for their vast extent and efficiency of organisation for rapid production. These works made a great impression recently on Mr. Kaye Don, who visited them while at Detroit for the motor-boat races in which he participated in "Miss England II." Mr. Henry Ford himself took a film of the racing and gave it to Mr. Don. The enormous output of the Detroit works can be judged by the fact that, last May, Mr. Ford drove the 20,000,000th Ford car to his neighbouring estate and parked it beside the first one, built in 1903. The Ford Company, of course, is by no means a wholly foreign concern from a British point of view, since the English branch was first established at Trafford Park, Manchester; while recently

British interest in it has been intensified by great developments on the new riverside site at Dagenham, in Essex. The removal of heavy machinery from Trafford Park to Dagenham began last month. It was stated on September 22 that 16 trainloads, of about 50 trucks each, had been moved south in the previous three weeks. Only two days were occupied from the dismantling of each unit of machinery in Manchester to the completion of erection at Dagenham, the intervening night being passed on the railway. At that date a good deal of machinery had still to be moved before the time arrived for transporting the household goods of the staff. Mr. Henry Ford has also had the idea of acquiring a personal "stake" in this country, in the form of an English residence. It was reported a few months ago that he was negotiating for the purchase of Boreham House, Essex, formerly the seat of Lord Kenyon, from an owner whose tenure, it was said, expired in September. The house is only nine miles from the Dagenham works.





IN A CLASS BY ITSELF



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



LORD READING'S VISIT TO PARIS: THE BRITISH FOREIGN MINISTER WITH (LEFT TO RIGHT) M. FLANDIN, LORD TYRRELL, M. LAVAL, AND M. BRIAND.

Lord Reading's discussions with the French Ministers in Paris were, according to official reports, marked by extreme cordiality and frankness, and they gave rise to the hope of increased Franco-British co-operation. Matters of great importance were reviewed, notably Franco-German relations and M. Laval's visit to Washington. Lord Reading afterwards went to Geneva for a meeting of the League of Nations Council on Manchuria.



WOMEN'S GOLF: THE WINNERS AND THE RUNNERS-UP IN THE "BRITANNIA AND EVE" LADIES' AUTUMN FOURSOMES, PLAYED AT RANELAGH.

In the photograph, standing in the back row, are Miss M. A. Raworth (semi-finalist), Mrs. Geoffrey Toye (semi-finalist), Mrs. Walter Payne (semi-finalist); and in the front row: Mrs. Peter Gold (finalist), Miss Nan Baird (winner), Miss Marjorie White (winner), and Mrs. R. E. A. Bott (finalist). Mme. Monier, who was to have partnered Miss Raworth, scratched in the semi-final, in order to practise at Oxhey for the Women's International Match.



MR. CHARLES RICKETTS, R.A.: AN ARTIST AND CRAFTSMAN WHO WAS DISTINGUISHED AS A PAINTER, AN ENGRAVER, AND A STAGE DESIGNER.

Mr. Charles Ricketts died in London on October 7, at the age of sixty-five. His mother was French, and he spent much of his youth in France. In this year's Academy he exhibited his "Don Juan in Hell." He designed the settings, costumes, and properties for "Elizabeth of England."



SIR BERTRAM MACKENNAL, K.C.V.O., R.A., DESIGNER OF THE KING GEORGE V. COINAGE, AND THE TOMB OF KING EDWARD VII., WHO DIED ON OCTOBER 11.

Born in Melbourne in 1863, Sir Bertram Mackennal, the sculptor, was the first Australian artist to become an Associate of the Royal Academy. In 1910 he was called upon to design the new King George V. coinage, and, later, with Sir Edwin Lutyens as architect, to execute the National Memorial to King Edward VII.



GENERAL SIR JOHN MONASH, WHO WAS IN COMMAND OF AN INFANTRY BRIGADE AT GALLIPOLI AND COMMANDED THE AUSTRALIANS IN FRANCE.

General Sir John Monash, engineer and soldier, died on October 8. His brilliant war record included the Gallipoli campaign, where he gave his name to Monash Gully, at Anzac, and the Battle of Amiens, in August 1918, when he was in command of the Australian Corps. He was born in 1865.



PREBENDARY A. W. GOUGH.

Died October 7, at the age of sixty-nine. Vicar of Brompton since 1899. A very fine preacher and a well-known figure in London life. Protested strongly against Russian religious persecution.



MR. RAMSAY MUIR.

Chairman of the National Liberal Federation. Issued a circular to Liberals, on October 9, saying: "We must not abstain from fighting Protectionist sitting Members merely because they support the Government."



HEROES OF THE FIRST NON-STOP PACIFIC FLIGHT: MR. CLYDE PANGBORN AND MR. RICHARD HERNDON.

The American airmen, Mr. Pangborn and Mr. Herndon, won the 25,000-dollar prize offered by the Tokyo newspaper, "Asahi," for the first trans-Pacific flight from or to Japan. They landed at Wenatchee, Washington, on the morning of October 5, after a non-stop flight of forty-one hours. The distance covered was 4465 miles.



GENERAL ISMET PASHA VISITING GREECE: THE PRIME MINISTER OF TURKEY WITH M. VENIZELOS AT ATHENS.

The recent visit to Athens of General Ismet Pasha, Prime Minister of Turkey, and Tewfik Rushdi Bey, the Minister for Foreign Affairs, did much to further Græco-Turkish reconciliation. Ismet Pasha predicted that Greece and Turkey would never more find themselves in opposite camps. The Turkish Ministers were much impressed by the warmth of the popular demonstrations.



## RHYTHM IN NATURE: THE HARMONY OF ACCORD.

FROM THE PHOTOGRAPH BY T. KOBAYASHI.



SEA-GULLS IN FLIGHT: "MY FRIENDS."—BY T. KOBAYASHI.

The beautiful photographs here compared capture, each in its own way, the spirit of what may be called rhythm in Nature. In the first case this is achieved mainly by the subject-matter chosen—birds acting with one accord; in the second, a study in discord, mainly by means of the composition. The free swoop of a gull in the air is one of the most effortless of movements, and, as is evidenced by

this and other works of art, one which has a great charm for man. The study of its mechanics has aided him in the invention of the glider, though that can give him no more than a poor approximation to the thoughtless freedom of a bird. Who has not envied the lazy flight of sea-gulls as they follow at the stern of a liner, with scarcely a flap of their wings?



# RHYTHM IN NATURE: THE HARMONY OF DISCORD.

FROM THE PHOTOGRAPH BY R. BALOGH.



## "A DUEL ON THE PUSZTA."—BY R. BALOGH.

This fine study was taken on the Hungarian "Puszta," the wide, open, treeless steppes which form the greater part of the Great Hungarian Plain. In the old days this was all pasture-land, given over to vast herds of horses, cattle, buffaloes, sheep, and swine, which grazed and roamed about at their will. Their only guardians were cowboy horsemen, galloping in pursuit of their herds

and rounding them up with lasso and whip. To-day that life has almost disappeared, and, with the coming of new ideas, the pasture has given way to the plough, and the labourer has replaced the horseman and the shepherd. For miles the yellow corn-fields stand ripening under the sun, and over the Great Plain, unbroken by forest or rising ground, the same silence broods.



## THE UNUSUAL SIDE OF THINGS: HAPPENINGS AT HOME AND ABROAD.



A FORMER GERMAN WAR LORD GOES INTO BUSINESS AS BOOKSELLER AND PUBLISHER: GENERAL LUDENDORFF'S SHOP IN THE FRIEDRICHSTRASSE, BERLIN.

General Ludendorff, it appears, has lately gone into business as a bookseller and publisher, and has opened premises in the Friedrichstrasse, Berlin. Here, it is said, his own works and those of his wife are on sale. He takes a strong interest in international affairs, and his views on the future of Europe and the world in general are somewhat sensational. They were recently expressed in his book, "The Coming War."



THE "ASHES" OF GERMAN EMPLOYMENT? A MOCK GRAVE BUILT BY UNEMPLOYED MEN NEAR BERLIN, INSCRIBED "HERE LIES OUR LAST HOPE OF WORK—TURN BACK."

"This photograph," writes the sender, "shows a grave constructed just outside Berlin by some unemployed. It indicates that they, at least, had not buried their sense of humour. The inscription reads: 'Hier ruht unsere letzte Hoffnung auf Arbeit—Kehre zurück,' and means 'Here lies our last hope of work—turn back.' The grave-builders did not forget, however, to leave a paper plate, into which a few coins found their way."



A GIANT SEAPLANE FLOATING WHERE THE DOGE'S STATE GALLEY ONCE PLIED: THE "DO.X. UMBERTO MADDALENA" ON THE GRAND CANAL AT VENICE.

This giant seaplane, built by the Dornier Aircraft Works at Friedrichshafen, is almost identical with the first "Do.X." A Berlin report of August 28 stated: "The second 'Do.X.' built for the Aero Italiano, left Lake Constance to-day with eighteen persons on board, comprising the German crew and representatives of the Aero Italiano, to fly over the Alps to Spezia, to be delivered to her new owners. The engines are Italian Fiats."



BURIED TREASURE TRACED BY DIVINING-ROD? THE SCENE OF THE ALLEGED DISCOVERY AT CYSOING, ON THE SITE OF AN OLD ABBEY; (INSET) CANON LE GRANDE, THE DIVINER.

It was reported recently that Canon le Grande, a well-known diviner, had traced a buried treasure traditionally believed to be worth £2,000,000, in an underground chamber beneath a beet field at Cysioing, on the Franco-Belgian frontier, near Lille. The treasure is said to have belonged to a former abbey, which dated from the tenth century. It was stated that, though the position of the hoard had been located, the farmer who owns the site would not permit digging until he had got in his crops.



THE FRENCH AIR MINISTER IN FLYING KIT: M. DUMESNIL INSPECTING TROOPS OF THE 34TH AVIATION REGIMENT AT LE BOURGET, BEFORE HIS FLIGHT TO BUCHAREST FOR THE AIR RULES CONFERENCE.

M. Dumesnil, the French Air Minister, recently flew in an aeroplane piloted by Captain Costes, from Le Bourget to Bucharest, to attend a conference on international air rules. It was arranged by Prince Valentine Bibesco, President of the International Aeronautic Federation, and was held from October 10 to 15 in his château. Those present included the British and Italian Air Ministers (Lord Amulree and General Balbo), and the Vice-President of the German Aviation Club. The object was to simplify formalities connected with flights from one country to another.

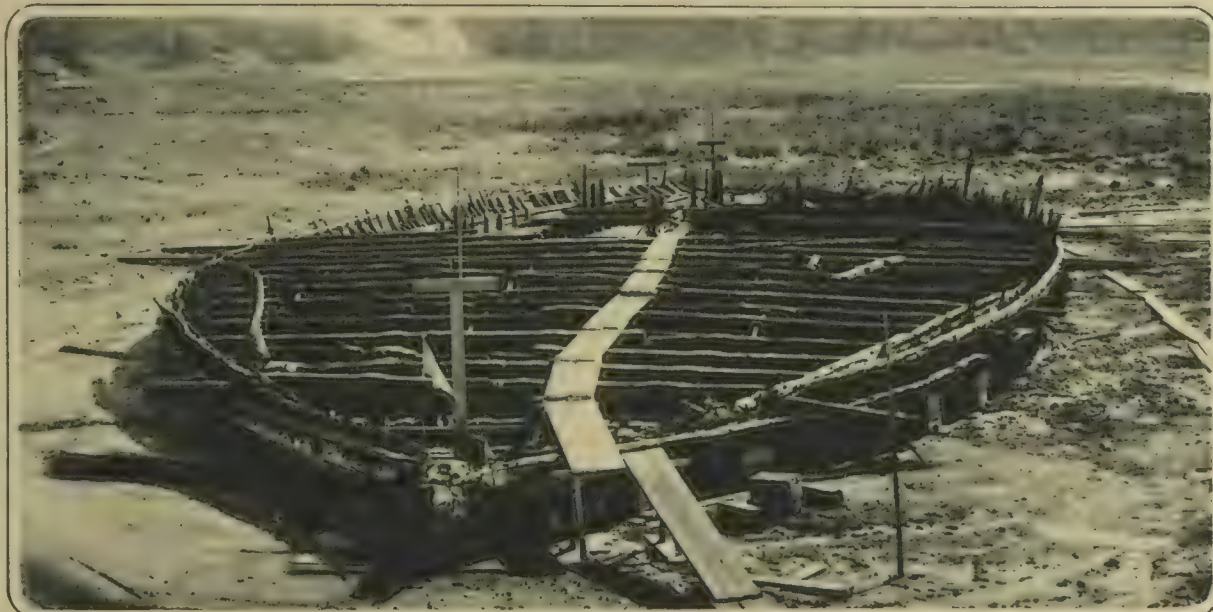


MYSTERIOUS POISONING OF FISH IN AN AMERICAN RIVER: SPEARING DEAD FISH FOUND FLOATING IN THOUSANDS ON THE SURFACE OF THE SCHUYLKILL, WHICH PASSES THROUGH PHILADELPHIA.

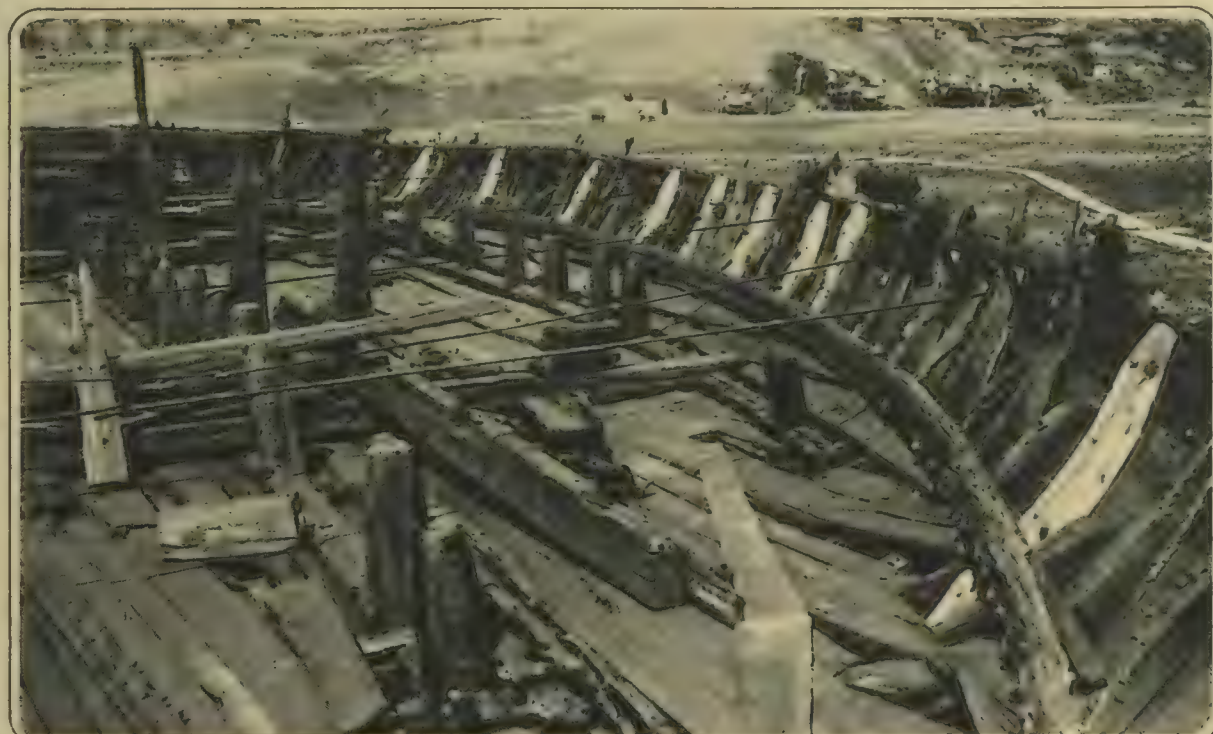
A note on this photograph, which comes from Philadelphia, states: "Here are seen some of the thousands of fish which have been found floating on the surface of the Schuylkill River, owing to some mysterious poison, the nature of which has not yet been ascertained. Tests, both of the water and of the dead fish, are being made by the City Health Department." Vessels of some 400 tons are able to ascend the Schuylkill as far as Philadelphia, and a large coal trade is conducted on its waters.



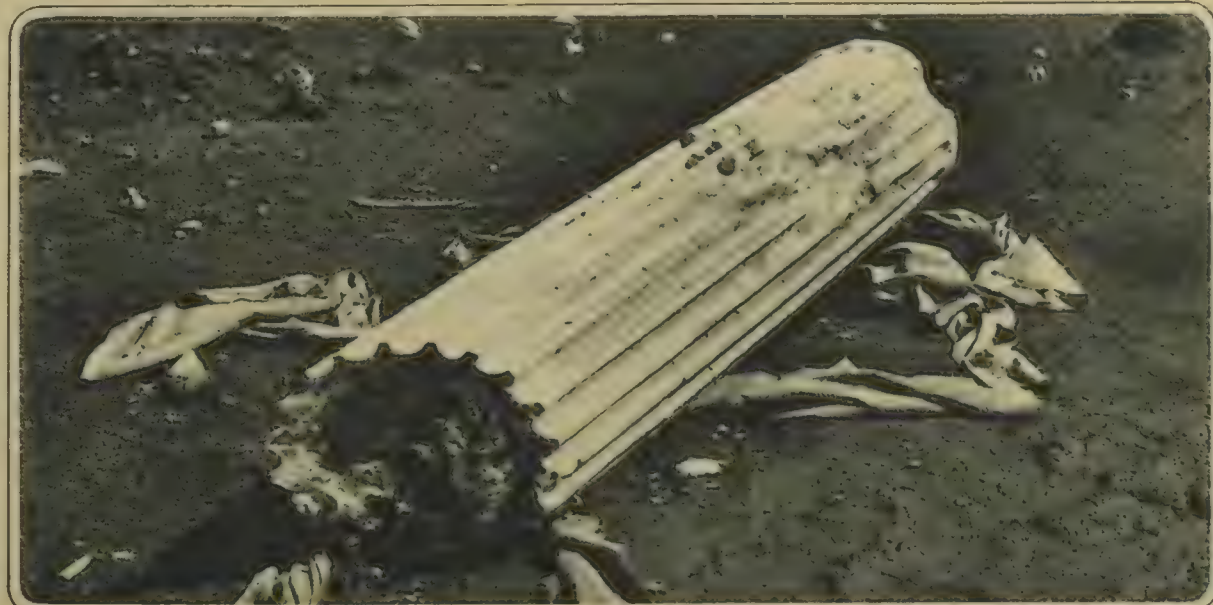
## SALVING THE SECOND GALLEY OF CALIGULA: A TWO-FACED HERM; A MARBLE PILLAR; THE EXPOSED HULL.



THE HULL OF THE SECOND GALLEY COMPLETELY EXPOSED: THE REMAINS OF A VESSEL WHICH WAS FOUND TO BE IN UNEXPECTEDLY SOUND CONDITION CONSIDERING ITS SUBMERGENCE FOR NEARLY 2000 YEARS, BUT IS NOT AS COMPLETE AS THE FIRST GALLEY, WHICH WAS RECOVERED LAST YEAR.



THE INTERIOR OF THE SECOND GALLEY; GIVING SOME IDEA OF THE DETAILS OF ITS CONSTRUCTION: A BRILLIANT RESULT OF SALVAGE WORK WHICH PROVED EXCEPTIONALLY DIFFICULT, SINCE, EVEN AFTER THE DRAINING OF THE LAKE, THE HULL WAS EMBEDDED IN MUD ABOUT 30 FEET THICK.



A VALUABLE MARBLE PILLAR FROM THE SECOND GALLEY: A RELIC WHICH, BY ITS DIMENSIONS, TESTIFIES TO THE MAGNIFICENCE AND SPLENDOUR OF CALIGULA'S "GLORIFIED HOUSE-BOATS."

A DECORATIVE PILASTER FROM THE SECOND GALLEY: A TWO-FACED HERM.

The work of recovering the second galley of the Emperor Caligula from the mud in which it lay embedded at the bottom of Lake Nemi, near Rome, has made great progress this summer, and the galley, or, more properly, house-boat, is now completely exposed. Photographs illustrating the various stages in the task have appeared in "The Illustrated London News" from time to time, most recently in our issue of July 25. The two-faced statuette shown above is of the type known as a Hermes, or herm; so called because, in Greek statuary, that god was the one most frequently represented in such monuments, which

were often used as boundary-marks. It bears a resemblance to the twin satyrs which decorated the pilasters of the second galley—illustrated in our issues of March 1, 1930, and July 4, 1931. The Romans, it may be added, much favoured *hermæ* as decorations, for their houses and villas and as posts for ornamental railings. Legend declares that the two house-boats were intentionally sunk by Caligula himself, with all the guests on board, as the climax to an orgy. Such a tale agrees with the view of him as a cruel and licentious tyrant—an interpretation assiduously fostered by the prejudiced senatorial historians of the time.



# RESTORING AN OLD PICTURE WITHOUT RECOURSE TO BRUSH AND PAINT.



BEFORE RESTORATION: THE HEAD OF ST. BARBARA, IN RAPHAEL'S SISTINE "MADONNA"—A DETAIL PHOTOGRAPH SHOWING CRACKS IN THE SURFACE AND PARTICLES OF PAINT IN DANGER OF DROPPING OFF.

"The Sistine Madonna of Raphael," writes Dr. Theodor Krause, "which was brought to Dresden in 1754 from the monastery of San Sisto in Piacenza, was in 1826 subjected successfully to a process of conservation by the famous Italian restorer, Palmazoli. Between 1754 and 1826, nothing was done to it. In 1856 it was treated with copaiba balsam, and in 1885 it was varnished. Otherwise, it has not been touched. For some years past, however, the condition of certain portions of the picture has been causing anxiety. The painting was swelling up



AFTER RESTORATION: THE SAME HEAD WITH THE SURFACE RESTORED BY RE-FIXING THE LOOSE PARTICLES OF PAINT WITH A BINDING AGENT APPLIED THROUGH THE BACK OF THE CANVAS.

and loosening in parts, while latterly particles of paint began to drop off, so it was high time to carry out a careful process of conservation. The two sectional photographs of the endangered parts show how urgent it was to take prompt steps. Such conservation treatment was carried out by me last May. The picture had to be detached from the frame. When it had been well secured, an attempt was made to pass a binding agent through the back of the canvas towards the painted surface, to hold the raised and loosened parts of the paint.

[Continued below.]



BEFORE RESTORATION: THE LEFT LOWER CORNER OF THE SISTINE "MADONNA" OF RAPHAEL—DETAIL OF THE POPE'S MITRE AND PART OF HIS ROBE, WITH LOOSE PARTICLES OF PAINT.

[Continued.]

These attempts were frustrated by a stout second canvas which Palmazoli had applied with a thick layer of paste to protect the thin original canvas. Therefore, it was necessary to remove this second canvas, and, so far as possible, detach the paste. This was successfully done. It was, however, a very difficult,



AFTER RESTORATION: THE SAME SECTION OF RAPHAEL'S PICTURE (SHOWN IN ITS ENTIRETY, AS RESTORED, ON THE OPPOSITE PAGE) WITH THE LOOSE PARTICLES OF PAINT RE-FIXED AND FORMING A PERFECT SURFACE.

responsible job, as there was great risk of injury to the original canvas 400 years old, which would have meant injury to the painting. After this removal of the backing and paste, the picture was treated with resin and wax, which penetrated the canvas and formed a new binder for the paint. A

[Continued opposite.]



## A MASTERPIECE OF ITALIAN ART PRESERVED FROM IMMINENT DECAY.



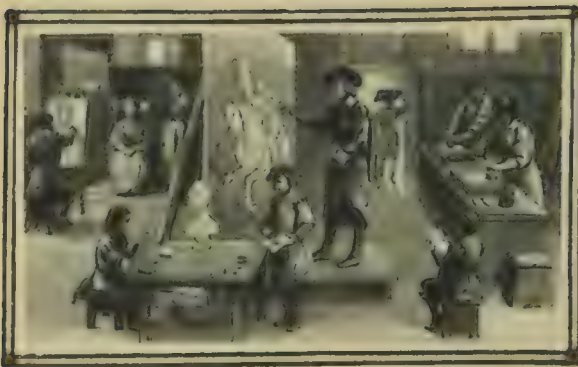
THE FAMOUS SISTINE "MADONNA" OF RAPHAEL AS IT NOW APPEARS IN THE STATE GALLERY AT DRESDEN:  
THE PICTURE AFTER RESTORATION BY DR. THEODOR KRAUSE, AS HERE DESCRIBED BY HIM.

*Continued.]*

new canvas backing was then applied. By this method, which we have been using for many decades (I have myself worked over thirty-five years in the Royal Gallery), we completely succeeded in re-fixing the swollen and loosened parts of the paint; not a single chip of paint was lost in the process. Moreover,

the picture has been cleaned and again stretched in its frame, and the varnish has been regenerated. There was no resort to brush and paint, since the raised particles of paint were forced back into position. The picture is now well preserved and affords pleasure by its clearness and freshness of colour."





## A PAGE FOR COLLECTORS. COURT CUPBOARD AND BUFFET.

By FRANK DAVIS.

I POINTED out last week on this page that the first article of domestic furniture was doubtless a chest. This does not mean that benches and trestle-tables were not in existence from time immemorial, but it is feasible to suggest that, whereas the latter were rough-and-ready affairs, the chest was a more important object, and consequently more likely to receive attention. One can improvise a table out of almost anything, but a receptacle for the family treasures is quite a different matter—which is why chests figure so frequently in fifteenth-century wills. In a sense, then, we can consider all subsequent pieces of furniture designed to contain stuffs or utensils as elaborations of this primitive storage method.

Let us look very briefly at the next stage in the slow evolution towards sophistication. It was a very gradual process, this attainment of a certain measure of refinement and luxury, and one in which, mainly for economic reasons, this country lagged far behind the multitudinous little States of Italy; but one can say that by the end of Elizabeth's reign few houses with any pretensions to comfort would

Green in as many months, and is flaunted proudly in Wigan the following year. Modern marketing methods make the comparison inexact, but the same phenomenon is to be observed in the furniture of our ancestors. Long after the sturdy solidity of oak had lost favour with the people who mattered, cupboards and tables which still retained something of the old style were being made in the country. No great house would be without its court cupboard at the end of the sixteenth century, and in another fifty years it is safe to say that the average country squire or merchant would possess one or two. But whereas the next hundred years witnessed, with increasing prosperity and foreign trade, the employment of all sorts of foreign woods in the manufacture of furniture, and a succession of styles which changed their character every twenty years or so, the court cupboard, simplified and rustic, but still true to type—sometimes in the form of an open dresser, sometimes as a sideboard—is to be found in farm-houses right down to the end of the eighteenth century. Fig. 4 is an excellent example of one of these eighteenth-century country-made pieces (it is dated 1753), and is in admirable contrast to Fig. 1. There is not much left of Elizabethan dignity, and still less of the craftsmanship lavished upon the piece destined for a nobleman's house; but, nevertheless, these eighteenth-century oak cupboards and dressers have a certain sturdy honesty and, incidentally, a most useful amount of space inside them, qualities which are by no means to be despised.



1. A COURT CUPBOARD OF THE EARLY 17TH CENTURY: A PIECE WHICH IS ESSENTIALLY OF THE DOUBLE CHEST ORDER.

By Courtesy of Messrs. W. Harris and Sons.

itself, would suggest a date rather earlier than is indicated by the pendants.

As the century advances, the carving tends to become more and more mechanical, until in the eighteenth century the buffet, either with two open tiers or with a cupboard in the upper one, disappears altogether in fashionable houses.

Court cupboards afford a very good instance of the extreme conservatism of fashion, or rather its slow movement through various stages of society. It has often been remarked that a new thing in hats is devised and appreciated in Paris in a day or so, reaches Mayfair in a few weeks, penetrates to Golders



2. A BUFFET WHICH DATES FROM ABOUT 1600: A PIECE WHICH MAY BE DESCRIBED AS A DOUBLE CHEST WITH SIDES AND ENDS TAKEN AWAY.

By Courtesy of Messrs. F. Partridge and Sons.

be without some such cupboard as the example in Fig. 1 or the buffet in Fig. 2. These are two very typical specimens of the sort of embellishment that was in fashion at the time, and that lasted in its essential details until nearly the end of the seventeenth century. From the point of view adopted in the present article, the buffet is a double chest with sides and ends taken away; while the cupboard is also a double chest, but elaborated and transmogrified almost beyond recognition. A further variation is shown in Fig. 3—practically a chest raised above a table. Its general characteristics belong to the earlier part of the century, but its details seem to place it after the Civil War. The bulbous supports, both in buffets (Fig. 2) and in cupboards, remained the fashion till about 1630—that is, right through the reign of James I. and for the first five years of Charles I. After that one finds comparatively slender, vase-shaped supports. Later still, baluster supports come into favour. As was natural, the Civil War and the Puritan régime which followed it resulted in considerable simplification. A rather more slender type of baluster support was made, but very often—commencing with the last few years of Cromwell's life—columnar supports were discarded altogether and their place was taken by simple pendants, as in Fig. 3. On the other hand, the rather severe cornice of this piece is not surmounted by a moulding, and this, taken by



3. A CARVED OAK BUFFET OF ABOUT THE MIDDLE OF THE 17TH CENTURY: A PIECE IN WHICH SIMPLE PENDANTS TAKE THE PLACE OF COLUMNAR BALUSTER SUPPORTS.

By Courtesy of Messrs. F. Partridge and Sons.

A similar conservatism in country districts is to be found in every corner of Europe. Courts and the great world set the fashion, and, in a period when roads are bad and communications slow, the provinces follow at lengthy intervals. Thus one will find in France all sorts of country-made pieces which their style alone would date as Louis XV. when we know they were produced by some local man as late as the Revolution; and, similarly, the elegant, straight legs of the chairs we call Louis XVI. were popular two hundred miles from Paris long after Napoleon and the Empire had left their mark upon furniture fashions as well as upon legislation.

Indeed, the older one grows and the more one sees of various types of old furniture, the more one is impressed by the power of tradition in its design, and the less eager one is to try to date particular specimens with exactitude. It is a fairly simple matter to demonstrate when such and such a wood, or such and such a shape, became popular in the fashionable world, but it is a very different problem when one is faced by pieces made outside the orbit of the capital. To attempt absolute accuracy in such cases is quite absurd.



4. AN OAK COURT CUPBOARD WHICH IS DATED 1753: A FINE SPECIMEN OF A COUNTRY-MADE PIECE.

By Courtesy of Messrs. Edwards and Sons.





## WINTER TRAVEL *versus* DEPRESSION

With the continued prevalence of depression—*both economic and climatic*—any thought of Winter Travel this year presents a problem. On one hand, costs are an imperative consideration. On the other, full health-value in return for the outlay of time and money must be obtained.

Under such conditions, what are the essential requirements of a Winter Holiday this year? Firstly, an atmosphere of restfulness, with sunshine in plenty as a reviving and invigorating influence; secondly, a total change of environment as a stimulus to fresh endeavour and new optimism. "Radiant Tours," organised by the South African Government Railways and the Shipping Companies, have kept those main objects of Winter Travel in view—a glorious sea voyage and a complete holiday change in the temperate sunshine of South Africa *at reasonable cost*.

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## KENYA'S INFINITE VARIETY OF ANIMAL LIFE:

THE PARADISE OF THE BIG-GAME HUNTER AND THE NATURALIST-PHOTOGRAPHER.

"KENYA first" must be the verdict, whatever the claims for other placings in the world of big-game hunting. Be it for hunting with rifle or hunting with camera, no part of the world can rival Kenya for variety, accessibility, and ease of making arrangements. It still retains its position as the paradise of the big-game hunter and of the naturalist-photographer.

In a brief article it is hard to avoid a resemblance to a catalogue: yet how can one otherwise describe the infinite variety of animal life? In the coastal belt buffalo swarm, and buffalo (probably the most dangerous game in Africa because of their cunning, their alertness, and their invulnerability when charging) always afford magnificent sport. With them one finds the bush buck, duiker, and tiny dik dik. Oribi—they take some hitting!—waterbuck, and topi also occur; and, here alone in Kenya, the stately sable—not such a fine trophy as his brother in Angola, but always a magnificent beast. Elephant and hippo are also to be found.

The coastal belt merges into the bush zone (or thorn zone), also called the *nyika*, which comprises two-thirds of the colony, and is the part mostly considered in reference to hunting in Kenya. In photographs, in painting, or in description this region does not appear attractive; yet in reality it is. There is a charm about it that one has to feel, to live, to understand; but no one who has known it ever forgets it, and here the animal life is really incredible until one has seen it.

First, in the writer's view, one must place the rhino. He is unbelievable, an example of unnatural history, and ubiquitous. No matter what else one sees, of all sizes and of all shapes—some so graceful, such as Grant's gazelle and those attractive Tommies, or so ludicrous, as the Kongoni and wildebeest—there is always the rhino with his bilious, blustering, senseless bad temper. No one can ever foretell what a rhino will do. The truest description of him, perhaps, was that of a native who said: "He spins round and round like a top, and when he stops he charges the way he is then facing, across you, away from you, or at you." His ill temper, perhaps, is hereditary. After all, to him, other creatures (white men, natives, and most of the game) are all interlopers, "immigrant races."

Next is the elephant. Elephants are more numerous in some other parts of Africa—there are places which seem to be packed with them—but nowhere are finer tuskers to be found to-day than in the *nyika*. The elephant is stately and dignified. Except in an actual charge he never seems to hurry, although he gets over the ground at an amazing pace (even the hippo, who is not built for speed, does that). The elephant is

methodical, tidy in his untidiness: just see him tear off branches, uproot trees, and then put them on one side well off the path. Except when angry or really alarmed he is distinctly lovable, and a party of mother elephants, swapping meditations and slapping the children when they interrupt, is absurdly human. Hunting the elephant, searching for the big tusker, can at least claim to equal any sport in the world. Days of spooring—and enduring, threading your way through a herd, maybe, to get up to your bull, and the pandemonium following peace that your shot lets loose; or the shrill scream of a charging bull with outstretched trunk and widespread ears; or, worst of all, the stampede of a herd that turns on you—you will never forget those moments.

Then there are the lesser kudu, as fine in his way as the greater, and the gerenuk: the jumping mpala, zebra beyond count, the sleek and kindly eland; oryx, the gemsbok of the South; roan, waterbuck, reedbuck, steinbuck, klipspringer, and occasionally the giraffe and greater kudu. See them all, especially at dawn, when the first rosy flush of daylight appears, before sunrise. They are nearly all gregarious, and both feed and move in groups close-packed. One of them hears or scents something; up goes his head. All stop feeding and look up. After a while he feeds again, reassured: they all feed. A real alarm next: off he goes; all go. Another group looks on, heads raised. "What was that? We saw nothing." They resume their grazing, a trifle restless, perhaps, as they think to themselves: "Those others make one jumpy, but one really cannot attend to all these rumours and alarms."

Was it a rumour? See that tawny shape, now patiently still, with only a gently-swishing tail to tell of disappointment—lion! There is no lack of lion on these plains. One can hardly call the lion the king of the forest when one has known the elephant, yet such a title as "king of the underworld" might seem derogatory for him, and also for that fleet sporting hunter, the cheetah. But the rest indubitably belong to the underworld—the hyenas, jackals, servals, civets, wild dogs, rats, porcupines, ant-bears, aardwolves, and the rest. They are part of the wonderland of game, it is true; but, like the underworld everywhere, they prey upon their betters,



THE RETURN OF THE SAFARI: NATIVE BEARERS WITH ELEPHANT TUSKS ON A FOREST TRACK IN KENYA.

Photograph by Major Anderson.

bongo—which, with horns packed flat on his back, crashes through tangled undergrowth—and Hunter's antelope. The rivers teem with hippo and noisome crocodile; papyrus with the shy, splay-hoofed sitatunga; the lakes glow red with flamingo or are crowded with pelicans; and so on, down to the friendly honey-guide with his ceaseless inviting twitter. Among other voices are those of the go-away bird saying "Go away, go 'way," the francolin calling "Come back, come back," the harsh cry of the hornbill, and the "Whit, whit, h'h'h'hoo" of the night-jar.

And a hunting trip is so easy! Gone are the days of bargaining, with disappointment on disappointment, delay piling on delay: the slow collecting of *safari*, of kit and chop-boxes, followed by long journeys to the hunting-grounds, the following of

false trails, the wasted energy and exhausted patience caused by senseless, lying reports. It is now all simple and organised. A letter giving the necessary details, date of arrival, number in party, trophies required, time available; and then steamer and train (or aeroplane), to find on arrival cars ready loaded with tents and provisions, guide, bearers, servants, arms and ammunition (if needed), and licences: yes, licences, for one gets nothing for nothing in this world, and, after all, this natural "Zoo" is an asset to the colony, and to enter it is a privilege worth paying for. All ready!—and off one goes right into the heart of it all.

But because it is so easy to arrange a hunt in Kenya, it must not be despised. It is still necessary to work hard and shoot straight for a good trophy. Many miles on foot, many thorns, must be endured. It is also still as necessary as in the old days to keep one's head in danger, which comes with the

suddenness of a clap of thunder in summer time: it is still essential at such moments to decide at once what to do—and do it. Then comes the reaction, be it that which crowns success or that which mortifies in defeat, coupled, maybe, with heartfelt thanks for a lucky escape despite one's failure at a critical moment. Next follows the tramp back to camp, and night under the stars, with the clear deep brilliance of the sky that one cannot know in England. Then sleep—with only the tent's canvas between you and the real world, as it was made. Sleep, yes!—once it comes, no lion's roar will wake you—nothing until, while it is still dark, your boy with much persistence rouses you to "pull out on the trail again, the trail that is always new."



A NILE PERCH JUMPING THE OWEN FALLS: A REMARKABLE STUDY TYPICAL OF THE WEALTH OF INTEREST THAT AFRICA AFFORDS TO THE NATURALIST-PHOTOGRAPHER.

Copyright Photograph by A. K. Rittener, A.R.P.S.

though some will give the hunter thrills that few of the "upper classes" can give. The roar of a lion is not forgotten, nor his quiet grunt as he goes a-hunting in line; nor, in lesser degree, is the howl of the hyena or the eerie cough of a leopard.

We must just glimpse at the forest zone, where hunting demands great patience, skill, and physical fitness. Elephant and rhino are here too, making their paths, yes, and damming rivulets to get a man's drink or have enough water to wash in. Those pioneer paths, especially by mountain pass and up steep scarp, have shown the way for motor road and rail. Here are wart-hog and bush-pig, and that greater cousin, the giant forest-hog—an obstinate, crusty old fellow this, a devil for his rights, and reluctant to give way. Here, too, are the pigmy antelope, the



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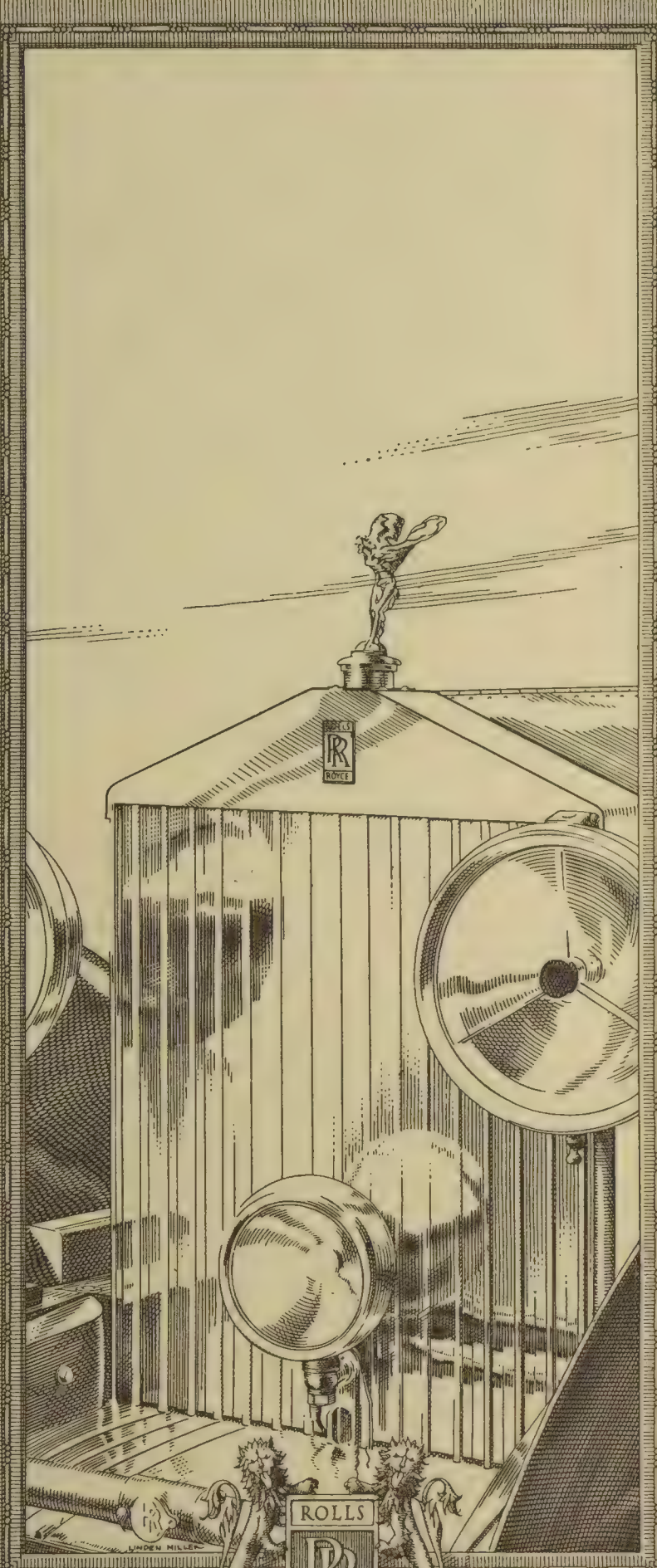
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## THE SIMPLE CAUSES OF A VERY COMPLICATED CRISIS.

(Continued from Page 592.)

to State and from Europe to America. A considerable part of that money will have to cross the Atlantic. Besides this, the war was followed by universal debt. The countries which found themselves possessed of much gold after the war—the United States and nearly all the European neutral States—lent considerable sums of money to European States, and to others who were in need of it. These lending States have a right to receive their interest annually. These are further international debts which must be added to the others.

If the doctrines of political economy are not mere inventions of the mind, but rules which cannot be violated with impunity, the conclusion was obvious. As the peoples could only pay their debts in merchandise, it was necessary to remove as many obstacles as possible so as to facilitate the circulation of merchandise, for the benefit of the regulation of reparations and debts of war. The multiplication of international borrowing demanded a slackening of protectionism. Everywhere the opposite course was pursued. The United States demanded the payment of their War Debts and multiplied their borrowing on all the continents, but they raised their tariffs at the same time to such a point that exportation to Europe became almost impossible. But how were the debts to be paid when the means of payment were taken away from the debtor? For a certain time the payments were made by making new debts. America paid herself by increasing her creditors. But it was impossible to go on indefinitely paying the debts by continually making new ones.

The European nations, while they complained continually of the United States policy, imitated it. They demanded important indemnities from Germany, and they lent her considerable sums, but they put every obstacle possible in the way of German exports. Germany also, as far as possible, paid by making fresh debts. The consequences of this contradiction are now beginning to appear. All credit of every kind is hanging in the balance, because the difficulty of payment for the debtor countries increases daily. Half the world is threatened with failure. Gold is accumulated in a few countries, for there is no longer any means of lending it. Certain countries, like France and the United States, are reproached for accumulating the gold which the other countries so much need; and international conferences are proposed, as they say, to further redistribution. The United States and France would be only too thankful to lend the gold of which they have no need if they could find safe creditors. But where are they to be found to-day?—for the excess of



THE RUSSIAN TUNIC RETURNS TO FASHION:  
BLACK VELVET BORDERED WITH FUR.

Afternoon dresses are extremely varied this season. Above is a most attractive model in velvet introducing the long Russian tunic bordered with fur. The colour scheme is black and white. It may be obtained for seven and a half guineas at Swan and Edgar's, Piccadilly Circus, W.

economic nationalism increasingly despoils the creditors of the means of payment. Safe creditors become more and more rare.

One can draw from all these considerations a conclusion which is not too discouraging. Just because many of our present difficulties have very simple causes, we shall end by extricating ourselves from them. The remedies are not difficult to find, even if their application is often difficult, because interests and passions are opposed to them. But necessity will be stronger than passions and interests. Individuals, in common with the masses, cannot struggle against the impossible beyond a certain time. It is no less true that our civilisation, founded on science, loses itself in inextricable difficulties because it does not succeed in applying the rules and principles whose truths are evident to our reason. We have managed to understand the most obscure difficulties; we have sounded on all sides the mystery of infinite space and time, and we lose more and more that good practical common sense in the ordinary affairs of life. We learn to fly over the oceans and continents; and we have unlearned the most simple rules of the art of governing men. They multiply the marvels of chemistry and physics. I am almost tempted to say that they penetrate into the soul of nature, but our own souls and those of our fellows have become an impenetrable mystery. We no longer understand their most elementary passions.

This contradiction might become deadly if too-long accentuated. The world needs to simplify and clarify its ideas, to regain contact with its soul, from which it has detached itself in order to follow chimeras. Here is a magnificent task for the economists, the historians, the philosophers, and jurists. In order to accomplish it they have at their disposal speech, the pen, the Universities, books, and newspapers. Let them take the great problems of the present epoch, so as to free them from all the complications, passions, and interests with which they are overburdened, reduce them to their essence, and see what we ought to do. We shall find everywhere elementary passions to which we can give no real satisfaction excepting by simple means. The task will not always be easy, but it ought to be attractive to those minds which are fond of truth, clearness, coherence, and are desirous of building on solid foundations something which will stand. In the contradictory incoherence in which we live, nothing is stable; those constructions which seem most imposing last only for a day. We are living from hand to mouth. But man only does great deeds when he aspires to eternity. The aspiration may be doomed to disappointment; but it is that which gives the persevering impulse necessary to all efforts which require lasting strength.

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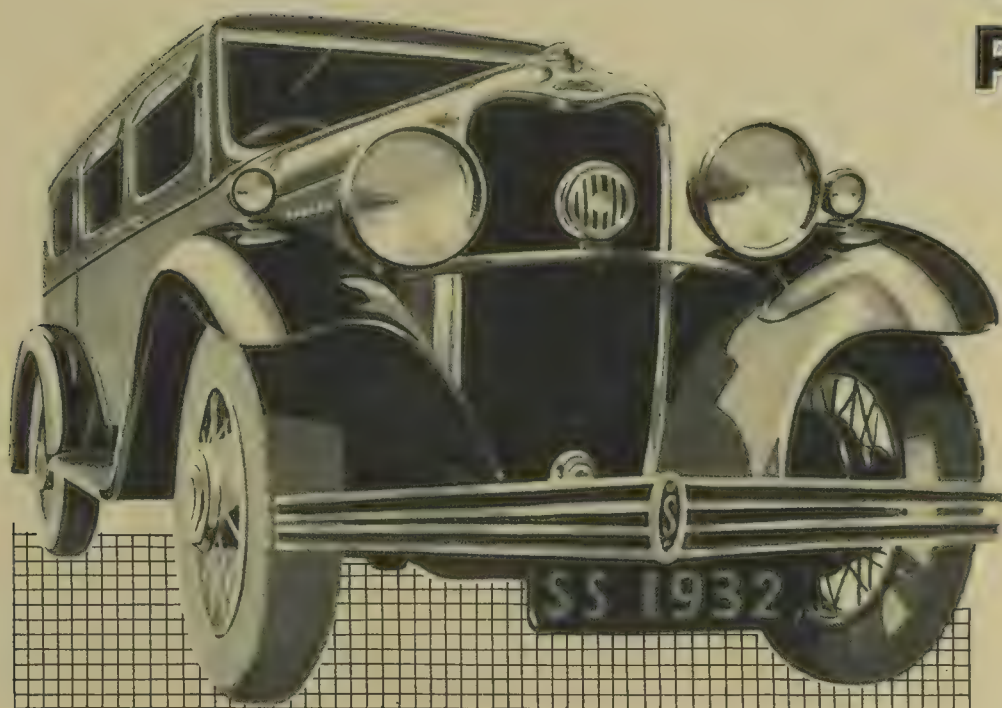
**UNION-CASTLE LINE**





# VALUE

## STILL LEADING IN EQUIPMENT PERFORMANCE & COMFORT



All 1932 Singers are improved . . . better, faster, but more economical engines . . . imposing new radiators . . . graceful body lines . . . "Hi-lo" 4-speed gear-box, with silent top and third . . . and, of course, rear petrol tank for safety.

All Saloons, even the Junior at £150, have 4 wide doors and sliding roof.

### STAND 110 OLYMPIA

#### MODELS AND PRICES:

Junior 2-seater	..	..	..	£130
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„ "Special" Saloon	..	..	..	£185
Ten Saloon	..	..	..	£199
„ 4-seater	..	..	..	£180
Twelve-Six Saloon	..	..	..	£235
Eighteen-Six Saloon	..	..	..	£280
Silent Six Saloon	..	..	..	£330
"Kaye Don" Saloon	..	..	..	£480

If you desire a car of proved reliability, distinguished in appearance luxurious in roomy comfort, then the latest Singer models will make an instant appeal.

Make a point of trying the new Singer on the road . . . compare its performance, equipment and honest value for money with many higher-priced cars, and you will be convinced that you could not *spend more wisely.*

Write to-day for a catalogue. (Please state model.)

### THE 1932

# SINGER

SINGER & CO., LTD., COVENTRY.

London Showrooms - - - STRATTON HOUSE, PICCADILLY, W.1, and 184-188, GREAT PORTLAND STREET, W.1.





LEAVING THE CAR PARK AT OLYMPIA: ONE OF THE LATEST HUMBER "SNIPES."

An all-round reduction of £20 on last year has been made in the "Snipe" prices.

THE Twenty-Fifth International Motor Exhibition, organised by the Society of Motor Manufacturers and Traders, opened at Olympia on Thursday, Oct. 15, and is again under the patronage of his Majesty the King. As in former Motor Shows, the attraction of new cars, motor-boats, accessories, and garage equipment brought many thousands of visitors from all parts of the world to London.

This year, while there are no wonderful inventions to be seen, greater attention has been paid to the comfort of travellers, whether users of large or small private cars. Springs have improved, either by increasing the length of the leaves or placing them wider apart in their attachment on the chassis—a wider track, as it is termed technically—to prevent any of that obnoxious rolling or swaying when vehicles are proceeding round curves at fast speeds. Another feature that the present exhibition brings prominently forward is the easy-changing gear-boxes and "silent thirds." Gone is the day when the

a bridge deck amidships and accommodation fore and aft of it. This gives the advantages of an enclosed or sheltered bridge with the engine beneath.

The garage-equipment section should certainly be visited, because here motorists can see all manner and types of testing machines to ensure that their cars are in safe and proper running order. Here also are the latest machine tools and "gadgets" for doing work well and quickly, whether it be washing the panels or decarbonising the cylinders. The better a garage is equipped, the more cheaply can it perform its work, so this section should be encouraged by the general body of users, who have to pay the bills.

#### ROUND THE STANDS.

**Humber Cars** Improved steering, improved brakes, improved springing, improved reliability and appearance are the qualities that should attract many to inspect the new Humber cars at Olympia. The range comprises the 16-50 h.p., the Humber "Snipe," and new Pullman models. As regards prices, only in the case of the "Snipe" is there any change, an all-round reduction of £20 having been made in the range. Triplex safety glass is used throughout in all these cars, and they certainly make a very attractive show. The equipment has been augmented by the fitting of double screen-wipers, cigar-lighter, and sun-vizors on the fixed-roof model. New and very handsome bodywork has been designed for the Pullman range. This is the largest model on their stand, and should attract those who demand quality at economical cost.

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**Morris Motors** (Stand No. 111).

in their bodywork. Also, all the petrol-tanks are now fitted at the rear, while the six-cylinder models have

twin-top four-speed gear-boxes. The experience developed from aeroplane practice has taught their coachwork designer to give the leading edge an "Eddyfree" front to all the closed models, to prevent the suction causing draught at the back of the neck when the windows are open. All models now have Magna type wire wheels, while the Cowley, "Family Eight," and all six-cylinder models have Lockheed hydraulic brakes. Consequently, one might say that Morris cars are changed in many respects and present better value for their very moderate prices. The new Morris "Family Eight" comes between the Minor and the Cowley in respect of size, price, and accommodation. The £100 two-seater is still included, but I do not fancy anyone will buy it when they can get a four-seated model for so few pounds more.

WITH THE "EDDYFREE" FRONT, A FEATURE OF ALL CLOSED MORRIS MODELS FOR THE COMING SEASON: A 1932 MORRIS COWLEY—A COUPÉ FOR FOUR WHICH HAS A PYCHLEY SLIDING ROOF.

Profiting from the experience developed from aeroplane design, the Morris Company have given the leading edge an "Eddyfree" front to all closed models, to prevent the suction causing a draught at the back of the neck when the windows are open.

novice could not learn to change gear in a very few lessons. Actually, a few half-hours at the wheel, and the trick is learnt with the present type of mechanical means used to change the ratios.

There are a greater number of small cars of different makes at this exhibition available for choice by the public. The cry has gone forth that we must be economical, so consequently the visitor to Olympia will find large, roomy, and comfortable coachwork being carried by comparatively small, low-horse-powered chassis. Furthermore, all the large high-powered luxury cars are very much cheaper in price, so that first cost with them is certainly £250 less than it was at this exhibition a year ago. Generally speaking, prices are very stable. There are a few outstanding reductions, but mostly the manufacturer has added better and fuller equipment, improved coachwork, and labour-saving devices such as "one-shot" lubrication, without increasing the cost to the purchaser. There are nearly six hundred stands, and the motor-boats occupy a large section to themselves, while the garage equipment fills the Empire Hall Gallery.

River- and sea-craft are displayed in great variety. During the past year, greater public interest has been taken in motor-boats, especially since Lord

## THE GREAT MOTOR SHOW AT OLYMPIA.

THE 25TH INTERNATIONAL MOTOR EXHIBITION, OCTOBER 15—24.

By H. THORNTON RUTTER.

Wakefield's *Miss England II*, increased the world's record. Its presence at the exhibition should ensure that this section of the Show has many visitors. The Prince of Wales has also helped this branch of the motor industry by the purchase of several of the small fast motor-boats for his own personal use. Outboard, inboard, petrol, paraffin, and heavy-oil-using engines are all to be seen at Olympia in various powers, suitable for all types of craft. In larger craft, the tendency of design for cruisers is towards the central-cockpit type, with

**Standard Models** (Stand No. 85).

Four models are exhibited by the Standard Motor Company, all built with the view of providing economical motoring. The Standard "Little Nine" is really a wonderful car. It seats four people, has a maximum speed of sixty miles an hour, holds the road with great steadiness, and yet can run for forty miles on a single gallon of petrol. The coachbuilt saloon costs £155. The Standard "Big Nine" was



ON A FLOODED ROAD IN WARWICKSHIRE: THE 1932 "BIG NINE" SALOON STANDARD.

The Standard "Big Nine" was remarkably popular last year, and this improved form has a new radiator, sliding roof, and safety-glass screen.

a remarkably popular vehicle last year, and in its improved form, with new radiator, sliding-roof, safety-glass screen, and other details, it should further confirm its popularity this season. The other models are the Standard "Sixteen" and the Standard "Twenty," both excellent cars with lavish equipment.

**Austin Exhibits** (Stand No. 113).

The Austin Motor Company, Ltd., have enjoyed an outstanding commercial success in the British industry during the past twelve months. Their



THE INTERIOR OF THE 16-H.P. AUSTIN BURNHAM SALOON DE LUXE; SHOWING THE LUXURIOUS FITTINGS AND HIGH STANDARD OF COMFORT.

policy has been to refine existing models, rather than make continual changes in design. This has not only earned for Austin cars a reputation for dependability, but it has paid well in dividends and in the

[Continued overleaf.]



# *At Olympia—the New 15/18* **Lanchester**

incorporating the wonderful

## **Daimler Fluid Flywheel Transmission**

Patent No. 353,334

*Saloons*  
from  
**£565**

This is a truly remarkable car, upholding in full the Lanchester traditions of quality, superlative workmanship and reliability; yet offered at a price that is within the reach of many who have hitherto been unable to experience the delights of real luxury motoring. It is the first car of medium size and price to be fitted with the wonderful Daimler Fluid Flywheel Transmission—a revolutionary improvement which provides a degree of silence, smoothness and ease of control infinitely greater than in any other car, and secures far greater safety for passengers and public. It is also characterised by an extremely fine performance—in acceleration and speed it surpasses many cars of considerably higher power and greater cost.

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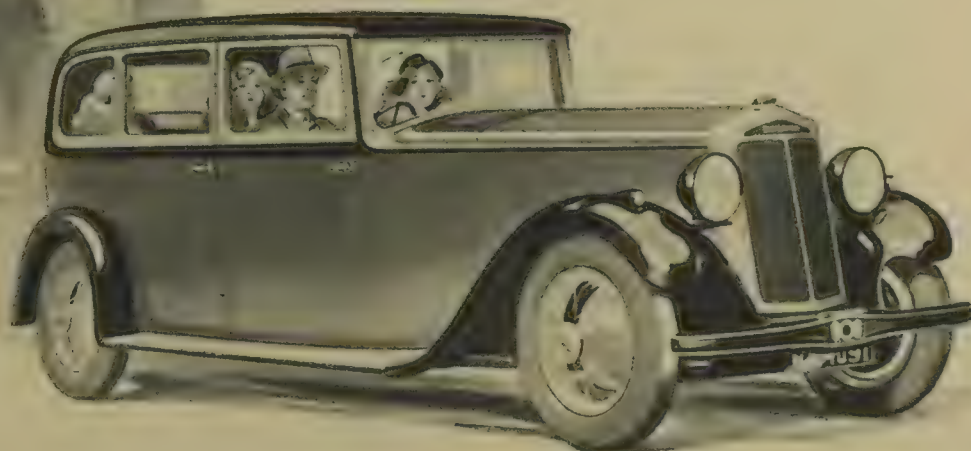
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**THE  
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MOTOR CO. LTD.  
COVENTRY**

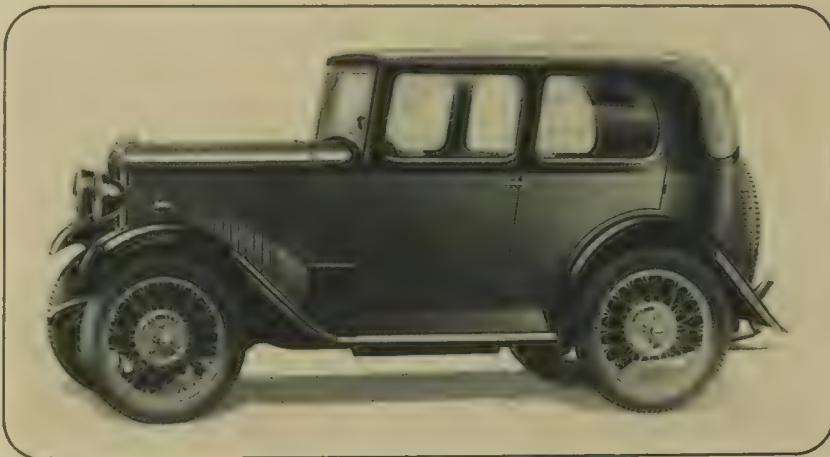


confidence of the public who have become owners. A new chassis having a wheel-base of 10 ft. has been introduced for the Austin "Twenty" for the use of certain owner-driver models. The lightening of the shortened chassis has been effected by the use of new front and back axles of light construction, yet of great strength and rigidity. It is shown as the new "Whitehall" saloon on the stand, in company with specimens of the "Twelve-Six," the "Sixteen," and the famous Baby "Seven."

#### Daimler Cars (Stand No. 82).

While the Daimler Company have not introduced any new models for 1932, they have made many improvements in details for the comfort of their customers, whether they be drivers or mere passengers. Every Daimler model to-day has the celebrated "fluid-flywheel" transmission and pre-selective gear-box. Consequently, their quiet running, flexibility of control, and simplicity in handling give them a distinctive advantage as luxury carriages. The range consists of three "double-sixes," or twelve-cylinder models, and three six-cylinder cars, ranging from the 40-50-h.p. "double-six" down to the 16-20-h.p. six-cylinder. The 40-50-h.p. *de luxe* Daimler is now £300 cheaper than it was last year, and proportionate reductions have been made on all the other models. Therefore Daimlers to-day are very low-priced for such high-class carriages.

new car has a four-speed gear-box, overhead inlet-valves, and side valves for the exhaust; while the silent-bloc bushes, underslung worm drive, and the six-light coachbuilt saloon body should make it attractive at its price of £175. Two different types of the well-known "Super Seven" Triumphs are exhibited, open cars and saloons, and the six-cylinder



COMBINING CHEAPNESS WITH ELEGANCE AND COMFORT: A TRIUMPH "SUPER-SEVEN" FOUR-DOOR (PILLARLESS) COACHBUILT SALOON.

"Scorpion" has been improved in many respects, while the prices have been materially reduced. All Triumph cars are fitted with Lockheed hydraulic brakes. The *de luxe* models have a four-speed gear-box, with a sliding roof, spring bumpers, and safety glass all round.

similar chassis to that of the "Silent Six," is the "Kaye Don" saloon, trimmed with best quality furniture-hide. Both front and rear seats have concealed arm-rests.

#### Sunbeam Cars (Stand No. 81).

Numerous improvements and new features have been introduced on the 1932 Sunbeam car. The more important of these include hydraulic four-wheel brakes on the 20-h.p. model, twin-top gear-box on the 16-h.p. car, and a new design of radiator with thermostatically-controlled shutters. The coach-work has wider seats, and further alterations add appreciably to the comfort of the passengers while enhancing also the appearance of the car. The three models are still retained—viz., the 16-h.p., 20-h.p., and 25-h.p. cars, all with six-cylinder overhead-valved engines. An entirely new design of folding-head coupé is staged on the stand, seating four people, and the 25-h.p. enclosed limousine embodies the distinctive advantages of the Weymann construction. This car has Dewandre servo brakes, and not hydraulic.

#### Wakefield's Oils (Stand No. 447).

Visitors to the Grand Hall gallery can share in the free distribution of the Wakefield Company's well known lubrication charts if they visit that stand. The charts are printed on strong vellum paper, so will last the life of the car, and are available for over seventy different chassis. There can be



TO BE SEEN AT OLYMPIA: THE NEW LANCHESTER 15-18 SALOON; PRICE £565.

This six-cylinder car has the same type of overhead engine as the Lanchester 30-h.p. "straight eight"; the chassis also has the Daimler "fluid-flywheel" hydraulic clutch and the Wilson pre-selective gear-box.

#### Lanchester Motors (Stand No. 112).

A new small Lanchester makes its appearance at Olympia for the first time. It is styled the 15-18-h.p. six-cylinder, and has the same type overhead engine as the Lanchester "Straight Eight" of 30 h.p. Both these cars find places on the staging. Naturally, the new model will attract a wider public, as it is a low-priced car, with all the latest modern high-class improvements. This chassis also has the Daimler "fluid-flywheel" hydraulic clutch and the Wilson pre-selective gear-box. The saloon costs only £565, while that on the "Straight Eight" is £1450. Both are high-class productions, as is customary to expect from a firm which has been in the business of motor-building for over thirty-five years.

#### Hillman Motors (Stand No. 109).

The Hillman Motor Car Company reserved their small light car as a surprise for Olympia, in place of showing it to the public in their dealers' shops some weeks before Olympia opened. There are so many small cars at Olympia that one wishes it all success in a highly-competitive market. Judging by its appearance, it should well take the place in popular favour formerly occupied by the Humber 9-h.p. model discarded a couple of years ago. The eight-cylinder Hillman "Vortic" and the six-cylinder "Wizard" have undergone no alterations, except that a new sports saloon has been introduced. As regards the "Wizard," it remains the same in price and specification; while the "Vortic," at its new price of £375 for the saloon, is the cheapest British eight-cylinder.

#### Triumph Cars (Stand No. 7).

An entirely new 9-h.p. car, four-door bodies on the "Super Sevens," and an excellent range of coachwork styles at attractive prices, are the outstanding features of the 1932 Triumphs. The

#### Singer Cars (Stand No. 110).

The most outstanding of the new cars in the comprehensive range of models shown by the Singer Company is the "Twelve-Six," with a saloon body, costing £235 with very full equipment. It has a four-speed gear-box with silent third, underslung rear springs, Triplexscreen,

and a comfortable genuine coach-built body. The "Eighteen-Six"-cylinder Singer with the longer wheel-base costs £280 with its saloon body. The *de luxe* type, called the "New Silent Six," of 18 h.p., has Dewandre vacuum



THE FIRST OF THE 1932 SINGER "JUNIOR" SALOONS LEAVING THE SINGER WORKS: AN IMPROVEMENT ON LAST YEAR'S MODEL, WHICH HAD A WONDERFUL SUCCESS.

no excuse for those who have to look after any one of these if they do not know where the oiling points are, when they have one of the charts. On the stand is a full range of Castrol motor-oils and greases, including Castrollo, the new upper-cylinder lubricant introduced this year. There is also a selection of Wakefield grease-guns and other lubrication accessories. The most interesting of these, perhaps, is the Ram grease-gun, as it prevents the user getting into any mess when transferring grease from the container to the gun.

#### Hooper Coachwork (Stand No. 103).

Two very handsome carriages occupy the staging (in the coach-builders' section) of Messrs. Hooper and Co. (Coachbuilders), Ltd., makers of the King's carriages. One is a saloon limousine on a 40-50-h.p. Daimler double-six chassis, fitted with fluid-flywheel and gear-box control on the steering-column. This car is essentially an owner-driver four-seater, giving excellent comfort in all seats and a flush folding arm-rest for the rear ones. The car is painted all black, relieved on the mouldings with a line of buff, with the head finished in leather of a similar tint. All bright parts are silver-plated and the upholstery is in fawn leather. The other exhibit is a 40-50-h.p. Rolls-Royce limousine *de ville*. This Hooper coachwork is also painted all black, relieved with a line of light green on the mouldings and discs of the wheels. It is fitted with the Hooper special automatic "de ville" extension, which can be opened or closed from the driving-seat within a few seconds. This design is in considerable advance of previous devices of this character available to the public.

#### Ace Discs (Stand No. 483).

Since anti-rust materials have become possible to motorists, metal tyre-covers for the spare wheel have grown in popularity. Messrs. Cornercroft, Ltd., of Coventry, who are well known for their Ace discs to be applied to the wheels, show at Olympia



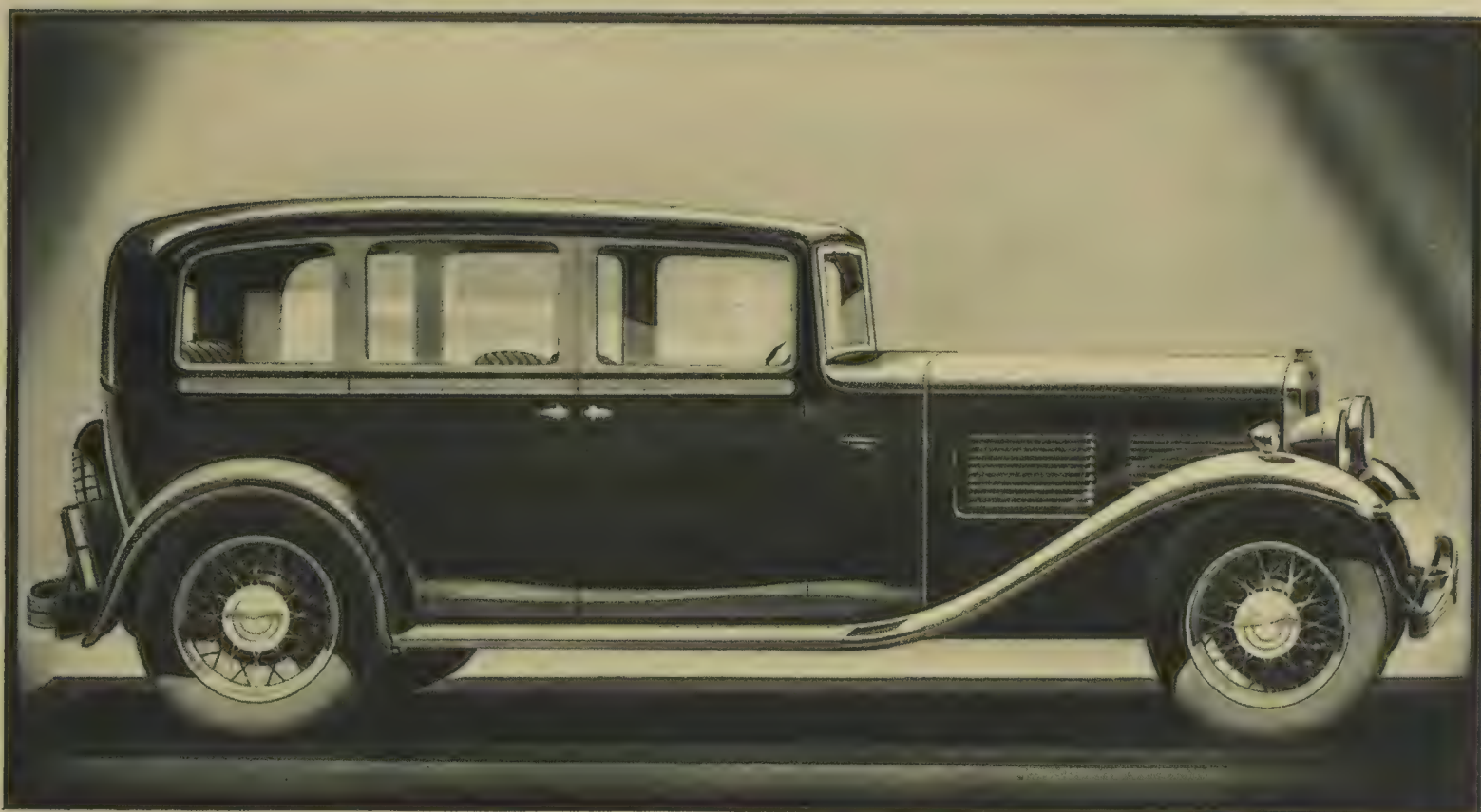
DURING ITS TEST RUN ON THE ALPINE PASSES: THE NEW HILLMAN "MINX."

servo brakes, Marles steering, and magna wire wheels. Its price of £330 for the saloon represents excellent value. The most luxurious of the Singer range, on a

(Continued overleaf.)



A S . D E P E N D A B L E . A S . A N . A U S T I N

OLYMPIA *Stand 113**A real 70 M.P.H.—yet still as dependable*

## A short wheelbase 'Twenty' THE NEW CARLTON SALOON

Austin coachcraft takes on a new note in the Twenty Carlton Saloon.

This elegant five seater saloon is a swift traveller. Its special light chassis allows a high cruising speed that laps up distances serenely, without effort—whilst, when opportunity permits, 70 miles per hour is well within its compass.

Notice its deeply sprung seats, its rich leather upholstery and folding foot-rests. Such careful attention to detail could have been found, a few years ago,

only in cars costing £750 and more! There is a de luxe model, the Whitehall Saloon, also on a 10 foot wheelbase, fitted with a sliding roof and furnished with even greater luxury, priced at £525.

See this fine example of modern coachcraft on Stand No. 113, Olympia. Examine it. And remember that though much swifter, though more luxurious, it is still as outstandingly dependable. May we send you literature? A post-card from you will be sufficient.

### £498

#### *The Twenty Range:*

Ranelagh Limousine or Landaulette (wheelbase 11' 4") £575. Mayfair Saloon (wheelbase 10' 10") £550. New Whitehall Saloon (wheelbase 10') £525. New Carlton Saloon (wheelbase 10') £498.

(PRICES AT WORKS)

*Dunlop tyres, Triplex glass throughout and chromium finish standard.*

READ THE AUSTIN MAGAZINE: 4d. every month.

# AUSTIN



The Austin Motor Company Limited, Longbridge, Birmingham. Showrooms, also Service Station for the Austin Seven: 479-483 Oxford Street, London, W.1. Showrooms and Service Station: Holland Park Hall, W.11.



this year their patent metal tyre-covers for spare wheels. They are manufactured in seamless aluminium sections to mould exactly one side and tread of tyre. There are no loose parts whatever. Even the largest-sized cover, made for the 32 in. by 7 in. tyre, can be instantly attached or detached, as the fastener is designed on the over-centre principle. Its action is to telescope the two ends together and tighten the cover on to the tyre. A full range of Ace wheel-discs is also exhibited.

**Armstrong-Siddeley** (Stand No. 130). A hidden grid or luggage-container will greatly intrigue visitors to the Armstrong-Siddeley stand at Olympia. It is a novelty, and a very useful one, as it keeps the luggage free from any effects of the weather or condition of the road. The 20-h.p. saloon on which it is fitted should not be missed, however much the other models may attract the visitor's eye at this staging. All the 1932 Armstrong-Siddeley cars have their self-changing pre-selective gear, which permits a child to operate the varying of ratios to the back-axle drive. This makes it one of the simplest cars to handle which have yet been produced. They are all six-cylinder models of 12, 15, 20, and 30 h.p. All have rear tanks, and central chassis lubrication is standard on all models, except the 12 h.p. The 20-h.p. and 30-h.p. Armstrong-Siddeley cars can also be obtained with fluid-flywheel, as well as the easy-to-change gear-box. Nine cars are shown on the stand.

Excellent examples of the **Vauxhall Motors** 17-h.p. Vauxhall "Cadet" (Stand No. 80). and the Vauxhall 24-h.p. "Eighty" are shown on this maker's stand at Olympia. Like other favourite models, they are also to be seen with smart coachwork in the coachbuilders' section. Thus Messrs. Martin Walter, Ltd., of Folkestone, have, on Stand No. 118, a special "Romney" folding-head single coupé, on a 17-h.p. Vauxhall "Cadet" chassis. This is a two- or three-seater with a dicky, and has a very easily-operated low folding head and doors hung on the front pillars, a private lock fitted to the nearside door, with a locking catch to the offside one. All the exposed interior fittings are chromium-plated, so there is very little chance of rust proving troublesome, even in this most damp climate of ours. In fact, chromium plating abounds on all parts which might possibly suffer from this enemy. The dicky seat has plenty of space for two passengers. The front seat is adjustable, but, of course, is in a single piece, so that it can accommodate three persons occasionally. All the body panels, doors, and bonnet are finished in marine-blue cellulose enamel, while the bonnet-flutes, wheels, and a fine line on the coachwork itself are in birch grey. An ash-tray is fitted on the instrument-board; though drivers should not be encouraged to smoke cigarettes, it should be particularly useful to the passengers. Also, the pile carpet fitted to the floor is too good

#### Avon Tyres

(Stand No. 488).

Everybody talks of car-service nowadays, but purchasers of Avon-Seiberling tyres are covered against possible manufacturing defects and road risks beyond their control by the Avon service insurance scheme. Visitors to Olympia should call at this stand in the Grand Hall gallery and ask for particulars. It will save

visits the Rolls-Royce stand itself or any of the coach-builders displaying their chassis, that darker colourings for the panels are in greater vogue this year. There has been little alteration in the Rolls-Royce mechanical features—only minor modifications such as an increased compression and the extension of the centralised lubrication system to include the road springs on the 20-25-h.p. chassis.



NEAR HORSTED KEYNES, FORTY MILES FROM LONDON: AN ARMSTRONG-SIDDELEY "20" SALOON IN THE ASHDOWN FOREST DISTRICT. This car was supplied by the distributors, Messrs. Warwick Wright, Ltd.

them some worry and money. The chief exhibits on this stand are the Avon "Supreme" and the Avon "Premier" tyres. Both of these tyres have the same deep, clear-cut tread design, in order to reduce the possibility of skidding to a minimum. Also, they are road-contoured—otherwise, moulded into working



PRICED AT £285: THE 17-H.P. SIX-CYLINDER VAUXHALL CADET SALOON: WITH SYNCHRO-MESH GEAR-BOX AND SILENT SECOND.

shape. This process eliminates undue strain on the cord plies, and ensures that the tread pattern is less liable to rapid or irregular wear.

#### Rolls-Royce

(Stand No. 132).

No fewer than eleven Rolls-Royce cars were on view at the Paris Salon which has just concluded. Here at Olympia there are even more, so that

#### Dunlop

(Stand Nos. 465, 473, 507).

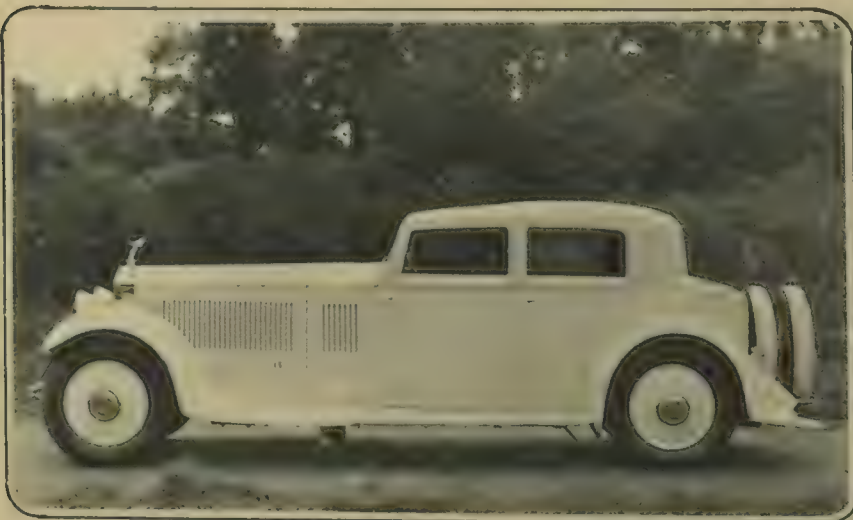
The latest development of the Dunlop triple-stud tread as an additional safeguard against skidding is shown on Stand No. 473, amongst the complete range of covers, tubes, and wheels exhibited by the Dunlop Rubber Company. In the gallery of the Grand Hall, Messrs. W. Goodyear and Co., Ltd.—of which firm Messrs. Dunlop and Co. are the proprietors—show a selection of wire wheels, pressed steel artillery wheels, disc wheels, and Dunlop rims on Stand No. 465. In the Empire Hall, on Stand No. 507, a new hydraulic jack, capable of lifting three tons, is prominent amongst the Dunlop accessories exhibited there. This jack conforms to the recent order under the Road Traffic Act requiring all public service vehicles to carry a jack able to raise a wheel at least six inches clear of the ground.

The new "K" plugs introduced to the motoring public in the spring of this year by K.L.G. Sparking Plugs, Ltd., are an interesting exhibit on this firm's stand in the gallery. They constitute a complete range of plugs for all forms of internal-combustion engines. Further, the display of plugs is supplemented by the K.L.G. quick detach, a most intriguing tool to deal with these electrical spark makers, as well as the waterproof terminal, a trouble-saving accessory against electrical leaks. K.L.G. plugs owe their freedom from trouble to the use of mica as the means of insulation. The insulation of these plugs is built up in many layers of selected mica sheets, each one of which is capable of withstanding the electrical stress applied to the whole insulation in practice. Hence "fit and be satisfied," the K.L.G. slogan.

#### Barker's Coachwork

(Stand No. 142).

The first car to catch one's eye on Messrs. Barker and Co. (Coachbuilders), Ltd.'s stand at Olympia is the 40-50-h.p. Continental-type Rolls-Royce chassis, fitted with an extremely attractive sports saloon body seating four persons. This is a particularly swift vehicle and has been designed for fast work on long roads. Whilst ample room is provided for luggage at the rear, the usual unsightly luggage-container has been eliminated, the rear panel of the body being curved from the roof downwards, totally enclosing the luggage-boot, together with the lower part of the spare wheels. The colour-scheme is black for the side-panels of the body and bonnet and new ivory for the roof and top panels of the body, with moulding in polished



EXHIBITED AT OLYMPIA BY MESSRS. THRUPP AND MABERLY: A SPORTS SALOON ON A ROLLS-ROYCE PHANTOM II. CONTINENTAL CHASSIS.



CAPTURING THE FLEETING HOURS OF SUNSHINE: A FORD FORDOR DE LUXE SUNSHINE SALOON AT CHENIES, BUCKS.

to have to run the risk of being burnt by cigarette-ends. Vauxhall cars are always stylish-looking, and both the coupé saloon and larger models shown on the Vauxhall stand have a distinction of their own.

the visitor has an ample choice in the different styles of coachwork. Windover, Barker, Hooper, and Park Ward have very handsome specimens of the 20-25-h.p. Rolls-Royce saloon and larger 40-50-h.p. "Phantom II." It will be noticed, whether one

stainless steel. A 20-25-h.p. Rolls-Royce, fitted with a Barker Sedan *de ville* body, also in ivory and black, is another handsome vehicle on this stand, while the third place is occupied by a roomy enclosed limousine on a "double-six" 30-40-h.p. Daimler chassis.



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## MARINE CARAVANNING.—CXXXII.

By COMMANDER G. C. E. HAMPDEN, R.N.

WHY the yachting season, now drawing to its close as far as a certain type of yachtsman is concerned, should have been bad for those who build and deal in small craft and motor-cruisers, is past my comprehension; yet the fact remains that most yards have been sadly needing work. The only reason that I can put forward for this state of affairs is ignorance on the part of holiday-makers of the advantages of life afloat. Depressions, either connected with the weather, trade, or the spirits of holiday-makers, should, in practice, be "bull factors" as far as marine caravanning is concerned. It only needs a little thought to make this clear.

As I have often stated, the owner of a motor-cruiser can be independent of a bad summer in this country by taking or sending his vessel to kinder climates—for example, the weather has not been so bad in Scotland this year. The expense of doing so is not great unless the yacht is large, and, once on the chosen cruising-ground, living on board is usually less costly than hotels or lodgings. To a large extent, the above argument also solves the problem of holidays when trade is bad and no one has much money to spend. As matters stand at present, the industrial depression has produced some wonderful bargains for those in search of boats, either to purchase or hire; whilst as regards repair-work there is hardly a boat-yard in the country that will not quote knock-out prices for work in order to keep its men employed pending better times. I doubt if there will ever come a better time for those who wish to become yachtsmen cheaply.

Personally, I look upon myself as fortunate in that, owing to various circumstances, I have been unable to take a holiday this summer beyond a few week-ends afloat; but this does not mean that I have given up all hope of a period at sea before the end of the year—in fact, quite the reverse, for I see

every chance of some winter wild-fowl shooting—using a friend's comfortable motor-cruiser as a mobile base—before the vessel proceeds south through the French inland waterways to her winter cruising-grounds in the Mediterranean. Her owner is an old hand who never fails to obtain the maximum amount of pleasure out of his vessel, which he keeps in commission for practically the whole year. He generally charts her to someone else during the winter in the South of France and refits her in the early summer, when the craft of everyone else have been completed

end to the possibilities of winter yachting even in this fickle climate.

I have received a letter recently from a potential deserter from land caravanning to all-the-year-round marine caravanning. Like many others with foresight, he favours an auxiliary vessel and asks for my opinion on the suitability of low-powered Diesel engines for small pleasure vessels which do not carry paid hands. His enquiry comes at an opportune time when the Shipping Exhibition at Olympia has just closed. I am a firm believer in the future of

the Diesel engine for use in small yachts, but I cannot recommend it at the moment to anyone without yachting or mechanical experience. In the first place, this is the first year in which a concerted move has been made by manufacturers in general to produce units that are small enough for this purpose, and, in the interests of the Diesel engine, I feel that ignorant users might do it more harm than good.

There were many little Diesels on show at Olympia, but it was apparent that their designers are by no means of one mind on such subjects as the best form of cylinder-head and quick and easy starting. In this connection, I was impressed with the Lister engine. For use in small auxiliary craft, I should like to see Diesel engines with less height, less noisy, and with reduced vibration, so that they can be installed more easily under a cockpit floor and their presence made less noticeable when

running. I feel that these criticisms will be met very soon, for a large market awaits the firm that complies with them. Finally, the initial prices of Diesels are rather high, even when the low cost of their fuel is considered; but this, I assume, will automatically right itself as soon as they can be sold in larger numbers. Diesel engines are bound eventually to supersede those burning paraffin or petrol in boats, not only because of their fuel economy and reduced fire risks, but also owing to their elimination of electric ignition and its attendant difficulties when starting up on cold, damp mornings.



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and the boat-yards are slack and prices low in consequence. If more yachtsmen followed his example and ceased to think that the English summer is the only period in which to yacht, the pastime would afford increased pleasure and its expenses would be reduced, for more use would be obtained out of the gear and paint expended than is the case when a vessel is fitted out for a few summer weeks only.

Another friend of mine, who is of the hard-bitten type and is the owner of a small trawl, spends his winter holidays fishing, and mixes the occupation with some photography and sketching. There is no



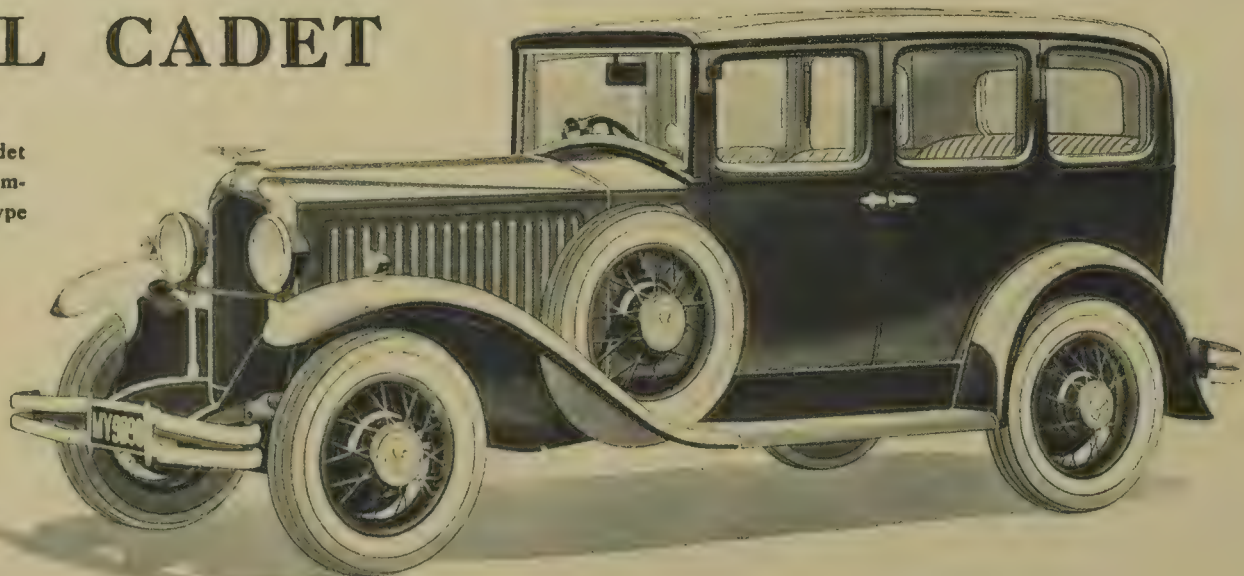
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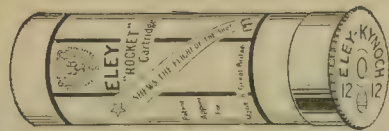
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## THE PLAYHOUSES.

### "SALOME," AT THE SAVOY.

THIS production of the late Oscar Wilde's play must have been a great disappointment to those who had never read it. The ban of the Lord Chamberlain is understandable, for the portrait of a voluptuous, sadistic woman is not one for every home, and why he has chosen to remove it may still be a puzzle to many. There are, of course, some gorgeous purple passages in the play, but the sight of a woman biting the dead lips of a reluctant lover is still (to put it in mid-Victorian English) "not in the best of taste." If such a rôle can ever be said to be played pleasingly, Miss Joan Maude plays it so. There is nothing voluptuous, sadistic, or passionate in her interpretation of the part. She appears just a nice little High School girl slightly offended because John the Baptist refused to partner her in a tennis tournament. That ever such a woman would demand his head on a charger is unbelievable. Her dance of the Seven Veils, however, gets nearer to the back streets of Port Said than I care to see so near the Strand. Mr. Robert Farquharson goes full out for Herod as a sexual maniac, and gives a very fine performance in its way; its chief defect is that the stumbling, rapid speech his conception of the part requires kills one of the most purple descriptive passages in literature—that in which Herod describes the glamour and number of his jewels. Mr. Lawrence Anderson—one of our few actors who could look dignified in a loin-cloth—gave such a fine performance as John the Baptist that the house ignored the efforts of Miss Nancy Price to make a speech at the end of the play and insisted on his appearing to take a call.

### "THE QUEEN'S HUSBAND," AT THE AMBASSADORS.

This is so witty and satirical a comedy that it may very well meet the fate of the author's earlier play, "The Road to Rome," and be a complete failure. I hope, however, it was the unfortunate title of the former that shortened its run, and not the taste of the London public. This comedy is beautifully acted and produced. Imagine a combination of "The Apple Cart" and "The Improper Duchess," and you will be able to appreciate what this American

author has to offer. King Eric VIII. is a dilettante ruler, who prefers to play draughts with his footman rather than control his own country. However, the departure of his wife to America to raise funds for the carrying-on of the country, coinciding with a revolution, and his daughter's love-affair, rouse him to action. There is real drama in this second act, which deals with the revolution, and the final twist by which he enables his daughter to escape from the matrimonial clutches of her mother is very effective. Mr. Barry Jones, who, one gathers, has been learning his trade in the O.U.D.S. and touring with Bernard Shaw plays in Canada, makes one optimistic for the future of the British stage, for if he and his partner, Maurice Colbourne, unknown last week, can spring so fully armed in art, how many equally fine actors does the provincial womb hold! A brilliantly witty comedy, perfectly produced and splendidly acted, this is a play no one should miss.

### "THE ANATOMIST," AT THE WESTMINSTER.

Burke and Hare are murderers who, like Sweeney Todd, the Demon Barber of Fleet Street, live in the imagination of the people and not merely in the records of the criminologist. The late but unlamented Mr. Burke (though actually less infamous than his fellow-criminal, William Hare) has won his way into the English dictionary; while Robert Knox, M.D., who, if not instigating the murders, certainly made them profitable by buying the bodies for anatomic research, can only be found in the very best encyclopædias. Mr. James Bridie has written a gruesome play, but one that holds the interest all the time. It is perfectly produced and admirably acted. Mr. Henry Ainley gives a *macabre* performance as the bald, red-haired, one-eyed doctor who wins women's hearts and students' with equal success. The production is perfect; the scene in the Three Nuns Tavern, with J. A. O'Rourke and Harry Hutchison, as Burke and Hare, waiting their opportunity to stifle the red-headed Mary Paterson (brilliantly played by Miss Flora Robson), was thrilling in the extreme.

### "FOR THE LOVE OF MIKE," AT THE SAVILLE.

The beautiful Saville Theatre has opened with a "somewhat different" musical comedy that should be a success. It is, in the main, rollicking farce, with a half-dozen or so songs that never hold up the action.

Characters burst into melody, in much the same way that Hamlet occasionally advances to the footlights and indulges in soliloquy. The beautiful Enid Michaelis, affectionately known as Mike, hands her wicked uncle a power of attorney on her property. But a few minutes later she repents of her impulsive action and implores Bob Seymour to obtain the document for her. There is a wildly funny scene in which Bob (Mr. Bobby Howes) attempts to pick the lock of the safe; and equally amusing is the one in which he discovers that the private detective employed to prevent such a theft is an old school-friend. Of course, the fact that they are both entitled to wear the same school tie binds them tighter than any hoops of steel. Mr. Bobby Howes is at the top of his form as the hero, and gets admirable support from Mr. Arthur Riscoe as the private detective and Mr. Alfred Drayton as the wicked uncle. Miss Viola Tree is most amusing as the wife of a *nouveau riche* compelled against her will to adopt an air of refinement. Miss Olga Lindo discloses a charming singing voice as a merry widow.

With reference to the article and illustrations published in *The Illustrated London News* of Aug. 15 last, under the title "Blowpipes, Spears, Bows and Arrows, and Clubs: Weapons of the Aborigines of Guiana," the author, Mr. K. H. Cregan, desires to place on record his gratitude and indebtedness to Dr. W. E. Roth, B.A., F.R.A.S., M.R.C.S., Curator of the Georgetown Museum, British Guiana, for invaluable assistance afforded by him.

"The Year's Photography," the annual publication of the Royal Photographic Society, published from the Society's Galleries, 35, Russell Square, at 2s. 6d., has a selection of photographs from the Society's recent exhibition, and fully maintains, both from the artistic and technical points of view, the high standard for which the Society's exhibitions have been noted. In the seventy-five photographs selected there is a very great variety of subject-matter, divided into three broad classes of pictorial, natural history, and record and technical photography; and the interest of the book is increased, as in previous years, by the addition of informatory articles by well-known experts on the various classes exhibited.

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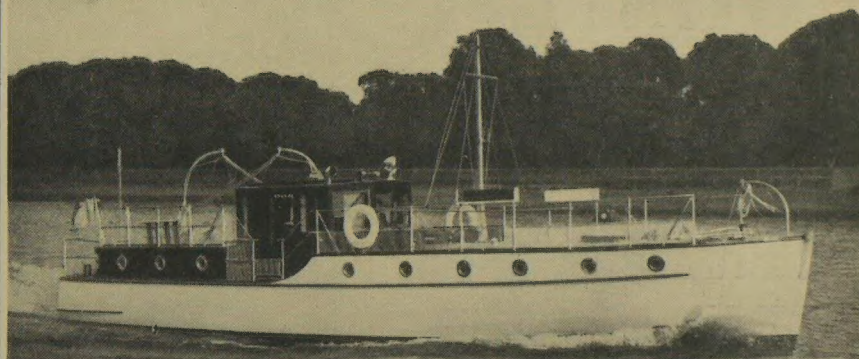
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## THE WORLD OF MUSIC.

### PADEREWSKI RETURNS.

ALTHOUGH Paderewski was the first President of the Polish Republic (1919), a position which he relinquished in 1920, he is too true a musician for that to have been more than an interlude in his career. He began as a musician, and he will end as a musician; and nothing shows his exceptional vitality more than the fact that to-day, at the age of seventy-one, he should once again appear before the English public in a series of concerts throughout Great Britain, beginning with his recital at the Queen's Hall on October 6.

His programme at the Queen's Hall was a fine and exacting one. No doubt he might have filled the Hall at very high prices, as he did, even if his programme had been a lighter and "popular" one; but there must have been many music-lovers, like myself, in the audience who came especially to hear him play what is perhaps the greatest of all sonatas written for the pianoforte, Beethoven's C minor Op. 111, the last sonata he composed. The fact that Paderewski should choose such an exceedingly difficult and exacting work in a programme consisting of Liszt's arrangement of Bach's organ Prelude and Fugue in A minor, Schumann's sonata F sharp minor Op. 11, and a number of Chopin's finest works, shows that Paderewski is a true artist, for if he chose he could easily have dazzled his audience with a much more showy and less arduous programme. It is many years since I have heard Paderewski, and I believe that in some respects our standards have gone up since the end of the nineteenth century. Such a pianist, for example, as Artur Schnabel has extended our musical horizon. Schnabel, like Paderewski, was a pupil of Leschetizky, but he is more than twenty years younger than Paderewski, and belongs definitely to the twentieth century, whereas we may consider Paderewski as the last of the great line of virtuosos of the nineteenth century.

Paderewski, however, is more than that. His unique position among pianists is not due to his being, as the annotator of his programmes claimed, "the greatest of pianists"—an invidious declaration, since there are pianists from Liszt to Schnabel who could rightly dispute this claim—but to his possessing a rare and quite extraordinary musical personality. His playing last week showed that he had lost none of his old qualities of ardour and brilliance, and

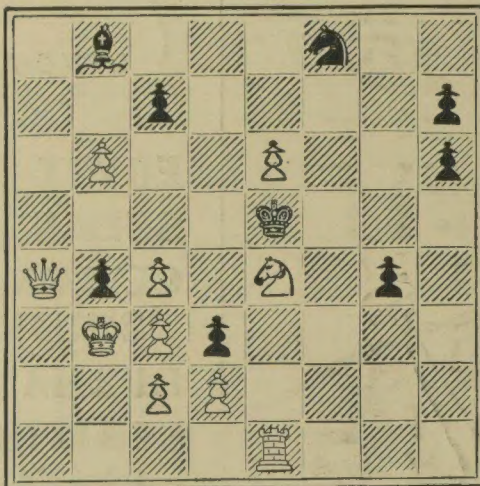
had gained in control and musical ripeness. His performance of the Beethoven C minor sonata, while not achieving the grandeur and sublimity of Schnabel's performance, was yet far superior in depth and power to that of most great virtuosos; his playing of Schumann was so vitally alive that there was not a dull bar in a composition that is notoriously difficult to keep from falling to pieces. And, finally,

his Chopin playing was an unalloyed joy to hear: it was so mercurial, so vivid, so pulsingly alive in its subtlety of rhythm and vividness of expression. There is no doubt that Paderewski is, in some ways, the most enjoyable and human of great pianists. Schnabel is sometimes on Olympian heights where he is well-nigh inaccessible, like Shelley and Shakespeare; but Paderewski is like Byron—warm, brilliant, and fascinating, even in his faults.

## CHESS.

CONDUCTED BY ERNEST IRVING.

PROBLEM No. 4092.—By EUSTACE EIGHCH (MILL HILL).  
BLACK (9 pieces).



WHITE (10 pieces).

[In Forsyth Notation: 1b3s2; 2p4p; 1P2P2p; 4k3; QpPrSrp1; 1KPP4; 2PP4; 4R3.]

White to play and mate in three moves.

This is an easy three-mover designed to attract solvers who think 3-ers too tiresome and difficult as a rule. It would be faulted for its key in a competition, so there is a chance for the critics and a hint for the novices.

SOLUTION OF PROBLEM No. 4092. By EUSTACE EIGHCH (MILL HILL).

[8; B1KtSs2; 2Rp2p1; p1b2bP1; 3kp1; 1p1P4; 3QR3; 3sS3; mate in two.]

Keymove: R-Kt6 [Rc6-b6].

If 1. — BxRch, 2. BxB; if 1. — KB other, 2. RKt4; if 1. — PR5, 2. RKt4; if 1. — PKt7, 2. KtQB2; if 1. — PQ4, 2. KtB3; if 1. — PKt6, 2. KtB3; if 1. — BxP, 2. QxB; if 1. — QB other, 2. RKt4; if 1. — KKt any, 2. R x P; if 1. — KtB6, 2. QK3; if 1. — KtK7, 2. QxKt; if 1. — QKt other, 2. QKt2.

A waiting key, unpinning the B, allowing a cross-check and clearing c6 for the Kt; followed by a great diversity of mating moves. We should not describe this problem as difficult, but there has been a good crop of wrong solutions. A pleasantly fresh setting of a well-worn theme.

### PUCCINI AND WAGNER AT COVENT GARDEN.

The British Opera Company at Covent Garden has now added to its repertory Puccini's "Tosca" and "La Bohème," and Wagner's "Parsifal." It is a curious fact that Italian opera suits our British singers better than German. We fail to achieve the massive magnificence of the Germans in Wagner, and also we cannot yet get the sparkle and polish of the Viennese in Strauss and Mozart. It is also true that our conventional settings, both in scenery and costume, at Covent Garden, suit Italian opera better than any other. It is, in a way, a tribute to the extraordinary vitality of Italian operatic composers such as Verdi and Rossini that we do not seem to need new settings in which to hear their works. Perhaps the real reason is that the old conventional operatic settings are essentially Italian in their origin and tradition, and that they fit, therefore, Italian opera perfectly, whereas no really satisfactory settings for German opera have yet been devised. This is, no doubt, the reason why producers in Germany are always restlessly trying new settings for their Mozart, Strauss, and Wagner productions.

The performances of "Tosca" and "La Bohème" were, to me, far more enjoyable than the British Opera Company's production of "Parsifal." I must admit, however, to being a heretic on the subject of "Parsifal." It is one of those operas where Wagner's innate tendency to longwindedness gets the better of my powers of concentration, even although I know that there are many beauties to be found on the way if one can stay the course. But "Parsifal" begins at 6.45, even as played by the British Opera Company, and I never feel sufficiently rewarded for the great exertion one has to make to listen patiently to "Parsifal" in an ordinary production at an ordinary opera house. I think Wagner's instinct was right when he intended "Parsifal" to be performed only at Bayreuth. It needs special conditions of time and place and atmosphere before it can be really enjoyed.

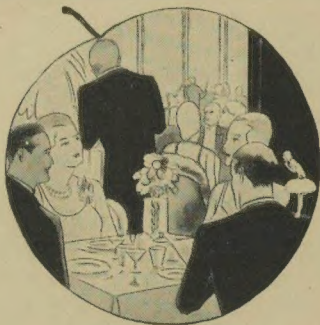
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I never saw a man go down a gangway so quickly. "THREE BAGS OF OPIUM" is a fast moving story in the October issue.

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In "Queen Victoria's Love Story" by Hector Bolitho.

Some of the letters quoted in this article are from the Archives of Coburg and have never before been published in England.

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